

THE SWASTIKA



THOMAS WILSON

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BOOKS



THE SWASTIKA,

THE EARLIEST KNOWN SYMBOL, AND ITS MIGRATIONS; WITH OBSERVATIONS
ON THE MIGRATION OF CERTAIN INDUSTRIES IN PREHISTORIC TIMES.

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History



of the SWASTIKA



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PREFACE.

An English gentleman, versed in prehistoric archaeology, visited me in the summer of 1894, and during our conversation asked if we had the Swastika in America. I answered, "Yes," and showed him two or three specimens of it. He demanded if we had any literature on the subject. I cited him De Mortillet, De Morgan, and Zmigrodski, and he said, "No, I mean English or American." I began a search which proved almost futile, as even the word Swastika did not appear in such works as Worcester's or Webster's dictionaries, the *Encyclopædic Dictionary*, the *Encyclopædia Britannica*, Johnson's *Universal Cyclopædia*, the *People's Cyclopædia*, nor Smith's *Dictionary of Greek and Roman Antiquities*, his *Greek and Roman Biography and Mythology*, or his *Classical Dictionary*. I also searched, with the same results, Mollet's *Dictionary of Art and Archaeology*, Fairholt's *Dictionary of Terms in Art*, "L'Art Gothique," by Goussier, Perrot and Chipiez's extensive histories of Art in Egypt, in Chaldea and Assyria, and in Phœnicia; also "The Cross, Ancient and Modern," by W. W. Blake, "The History of the Cross," by John Ashton; and a reprint of a Dutch work by Wildener. In the American *Encyclopædia* the description is erroneous, while all the *Century Dictionary* says is, "Same as fylfot," and "Compare *Cross Anate* and *Gammadion*." I thereupon concluded that this would be a good subject for presentation to the Smithsonian Institution for "diffusion of knowledge among men."

The principal object of this paper has been to gather and put in a compact form such information as is obtainable concerning the Swastika, leaving to others the task of adjustment of these facts and their

arrangement into an harmonious theory. The only conclusion sought to be deduced from the facts stated is as to the possible migration in prehistoric times of the Swastika and similar objects.

No conclusion is attempted as to the time or place of origin, or the primitive meaning of the Swastika, because these are considered to be lost in antiquity. The straight line, the circle, the cross, the triangle, are simple forms, easily made, and might have been invented and re-invented in every age of primitive man and in every quarter of the globe, each time being an independent invention, meaning much or little, meaning different things among different peoples or at different times among the same people; or they may have had no settled or definite meaning. But the Swastika was probably the first to be made with a definite intention and a continuous or consecutive meaning, the knowledge of which passed from person to person, from tribe to tribe, from people to people, and from nation to nation, until, with possibly changed meanings, it has finally circled the globe.

There are many disputable questions broached in this paper. The author is aware of the differences of opinion thereon among learned men, and he has not attempted to dispose of these questions in the few sentences employed in their announcement. He has been conservative and has sought to avoid dogmatic decisions of controverted questions. The antiquity of man, the locality of his origin, the time of his dispersion and the course of his migration, the origin of bronze and the course of its migration, all of which may be more or less involved in a discussion of the Swastika, are questions not to be settled by the dogmatic assertions of any individual.

Much of the information in this paper is original, and relates to prehistoric more than to modern times, and extends to nearly all the countries of the globe. It is evident that the author must depend on other discoverers; therefore, all books, travels, writers, and students have been laid under contribution without scruple. Due acknowledgment is hereby made for all quotations of text or figures wherever they occur.

Quotations have been freely made, instead of sifting the evidence and giving the substance. The justification is that there has never been any sufficient marshaling of the evidence on the subject, and that the former deductions have been inconclusive; therefore, quotations of authors are given in their own words, to the end that the philosophers who propose to deal with the origin, meaning, and cause of migration of the Swastika will have all the evidence before them.

Assumptions may appear as to antiquity, origin, and migration of the Swastika, but it is explained that many times these only reflect the opinion of the writers who are quoted, or are put forth as working hypotheses.

The indulgence of the reader is asked, and it is hoped that he will endeavor to harmonize conflicting statements upon these disputed questions rather than antagonize them.

I.—DEFINITIONS, DESCRIPTION, AND ORIGIN.

DIFFERENT FORMS OF THE CROSS.

The simple cross made with two sticks or marks belongs to prehistoric times. Its first appearance among men is lost in antiquity. One may theorize as to its origin, but there is no historical identification of it either in epoch or by country or people. The sign is itself so simple that it might have originated among any people, however primitive, and in any age, however remote. The meaning given to the earliest cross is equally unknown. Everything concerning its beginning is in the realm of speculation. But a differentiation grew up in early times among nations by which certain forms of the cross have been known under certain names and with specific significations. Some of these, such as the Maltese cross, are historic and can be well identified.

The principal forms of the cross, known as symbols or ornaments, can be reduced to a few classes, though when combined with heraldry its use extends to 385 varieties.¹



Fig. 1.

LATIN CROSS (*Cruz immissa*).

Fig. 2.

GREEK CROSS.



Fig. 3.

ST. ANDREW'S CROSS (*Cruz decussata*).

It is not the purpose of this paper to give a history of the cross, but the principal forms are shown by way of introduction to a study of the Swastika.

The Latin cross, *Cruz immissa*, (fig. 1) is found on coins, medals, and ornaments anterior to the Christian era. It was on this cross that Christ is said to have been crucified, and thus it became accepted as the Christian cross.

The Greek cross (fig. 2) with arms of equal length crossing at right angles, is found on Assyrian and Persian monuments and tablets, Greek coins and statues.

The St. Andrew's cross, *Cruz decussata*, (fig. 3) is the same as the Greek cross, but turned to stand on two legs.

¹William Berry, *Encyclopædia Heraldica*, 1828-1840.

The *Cross ansata* (fig. 4) according to Egyptian mythology was Ankh, the emblem of Ka, the spiritual double of man. It was also said to dedicate a son of Osiris and Isis, and was regarded as a symbol of the generative principle of nature.

The Tau cross (fig. 5) so called from its resemblance to the Greek letter of that name, is of uncertain, though ancient, origin. In Scandinavian mythology it passed under the name of "Thor's hammer" being herein confounded with the *Hammer*. It was also called St. Anthony's cross for the Egyptian hermit of that name, and was always carried about. Clarkson says this mark was received by the Myth-racists on their foreheads at the time of their initiation. C. W. R. in his work entitled "Early Christian Nomenclature" p. 214 expresses the opinion that the Tau cross was placed on the foreheads of men who cry after about 1800. Eusebius ix, d. 11 is spoken of as a similar emblem.



Fig. 4.

EGYPTIAN CROSS
(Ankh)
The Key of Life

Another variety of the cross appeared about the second century, composed of a union of the St. Andrew's cross and the letter P (fig. 6) being the first two letters of the Greek word *ΠΑΡΑΣΤΑΣΙΣ*. This, with another variety composed of all the foregoing letters, passed as the monogram of Christ (fig. 6).


As an instrument of execution, the cross, besides being the intersection of two beams with four projecting arms, was frequently of compound forms as Y on which the criminal was fastened by the feet and hung head downward. Another form , wherein he was



Fig. 7.

T-SHAPED CROSS
ON ST. ANDREW'S CROSS



Fig. 8.

STAR-SHAPED CROSS
ON ST. ANDREW'S CROSS



Fig. 9.

MALTESE CROSS.


fastened by one foot and one hand at each upper corner still another form , wherein his body was suspended in the central upright with his arms outstretched upon the cross beams.

Fig. 9 represents the sign of the military order of the Knights of Malta. It is of mediæval origin.

Fig. 10 and 11 represents two styles of Celtic crosses. These belong chiefly to Ireland and Scotland, are usually of stone, and frequently set up at marked places on the road side.

Higgin's, in his "Aucanymus," a rare and neatly work, almost an encyclopaedia of knowledge, says, concerning the origin of the cross, that the official name of the governor of Tibet, Lama, comes from the ancient Tibetan word for the cross. The original spelling was *La-shi-ni*. This is cited with approval in Davisport's "Aphroditea" (p. 12).

Of the many forms of the cross, the Swastika is the most ancient. Despite the theories and speculations of students, its origin is unknown. It began before history and is properly classed as prehistoric. Its description is as follows. The bars of the normal Swastika (frontispiece and fig. 9) are straight, of equal thickness throughout, and cross each other at right angles, forming four arms of equal size, length and width. Their peculiarity is that all the ends are bent at right angles and in the same

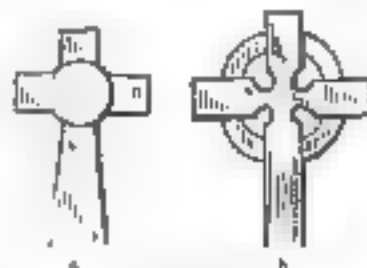


FIG. 9.
SWASTIKA.



FIG. 10.
SWASTIKA.

FIG. 11.
SWASTIKA.

direction, right or left. Prof. Max Müller makes the symbol different according as the arms are bent to the right or to the left. That bent to the right he denominates the true Swastika, that bent to the left he calls Saustika (fig. 10), but he gives no authority for the same, and no author has been able to find or



FIG. 12.
SWASTIKA.

The Swastika is sometimes represented by four dots or points in the corners of the oblong (fig. 13), and occasionally the square when without bent ends (fig. 14), which Zinggschall gives



FIG. 13.
SWASTIKA.

the name of *Ura Saustika*. Some Swastikas have three dots placed equidistant around each of the four ends (fig. 12c).



as a sign of fecundity



wishes, and good fortune.



always ornamented as well.



I do not like the use of the word
Indian origin and has to history and mythology
of such persons in different parts of the

would not such prejudices.

the Hindustani savages began their public life in the

of the Hindustani is not to be regarded, while it is regarded
as a Hindustani, i. e., as a Hindustani with the aid

Max Müller continues his explanation:

fig. 32]. Engage Bertrand, "L'Inde de la haute Ind," p. 627, also

"Miscellaneous Essays," n. p. 189 Indian Antiquary, vol. 2, p. 136).

of Hind, vi, p. 45, mentions certain buildings called *Hindus*
Hind, vi, p. 45, but their position does not correspond very exactly

about H. C. 500 to the conquest of

¹ Bulletin de la Société d'Anthropologie, 1884, p. 418

fig. 4 would make the same remark in his letter to the Société
in vol. 10 of this paper

of the sign

Max Müller continues :

the symbol: Tirthankara is marked with the Swastika, i. e., he
we have seen their emblems the Swastika, with the hands pointing

out, while the other emblems we are satisfied in supposing that among the

which is well known to the

numerals, does not prove by any means that the sign figure

¹ H. Müller, p. 348

Notes de la Revue Ind. App. Ind. p. 116, note 1

Notes de la Revue Ind. App. Ind. p. 116, note 2

At the same time, the fact that the Swastika is found in the most ancient of all religions, and in the most ancient of all nations, is a strong argument in its favor.

We find no account of any sect named Swastika.¹

It is, however, a very common name in the most ancient of all religions, and in the most ancient of all nations. It is found in the most ancient of all religions, and in the most ancient of all nations. It is found in the most ancient of all religions, and in the most ancient of all nations.

The Swastika is a very common name in the most ancient of all religions, and in the most ancient of all nations. It is found in the most ancient of all religions, and in the most ancient of all nations. It is found in the most ancient of all religions, and in the most ancient of all nations.

believed in the immortality of the soul

R. P. Greg says:

The Swastika is a very common name in the most ancient of all religions, and in the most ancient of all nations. It is found in the most ancient of all religions, and in the most ancient of all nations. It is found in the most ancient of all religions, and in the most ancient of all nations.

We find no account of any sect named Swastika.¹

¹ "Ellen Tupper," p. 17

"Ceramic Art in Remote Ages," p. 11

Paris, 1882, p. 474

² "Archæologia," pt. 1, p. 128

³ "Ceramic Art in Remote Ages," p. 11

Embodied in Ancient Names," connects

told in the Veda."

the people, whose common name was

or without the dots or points.

Mr. Greg¹ opposes this entire theory, saying

could have been used to fix or steady the framework.

¹ *The Sclavians of Kolchian*, p. 252, 257
² Vol. xi.
³ *La Migration des Symboles*, pp. 61-63
Archéologie, xiv. pt. 2, pp. 321, 323
⁴ *Early History of Mankind*, p. 257 note C

draws from certain Asiatic coins of 400 B. C.

lightning as the chief weapon of the air god.

Archaeologia, XLIII, pt. 2, pp. 324-325.
 * "La Migration des Symboles," p. 61.
 * "Pythe and Swastika," Archaeologia, 1905, p. 103.



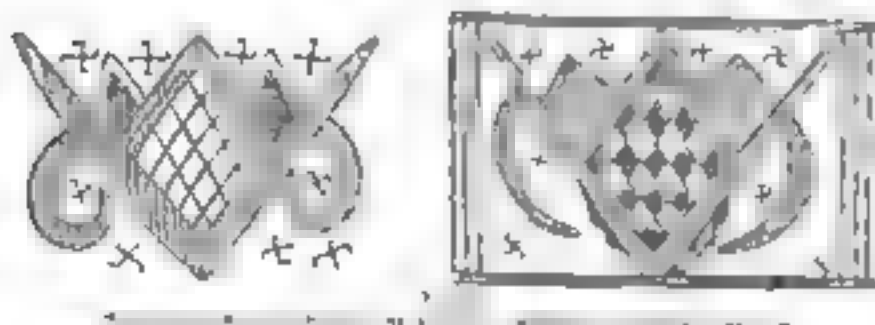
sent or symbolized by the Swastika



of argument and illustrations



Trans. Leicester and Cheshire Antiq. Soc., 1888.
"Evolution in Art," London, 1880, p. 284.

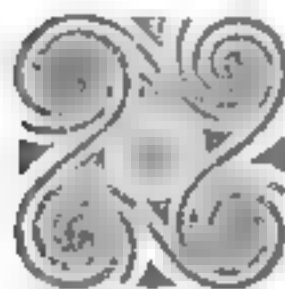


of different forms.

exaggerated and finally become spiral, which, being projected at a right angle after the other, as shown in fig. 19, being connected to right and left, spread the ornament over an extended



Fig. 19



range of which we see so much. Several forms of Egyptian scarabaei, showing the evolution of interlocking rings, are shown in figs. 22, 23, and 24.

By another path of the evolution of his the Greek fret has only to be doubled, when it produces the Swastika shown in fig. 25.¹ The Greek fret has only to be doubled, when it produces the Swastika shown in fig. 26.² Thus we have, according to him, the origin of the Swastika, as shown in figs. 27 and 28.³

Professor Goodenough is authority for the statement that the swastika design on the

fig. 19 above) belongs to the twelfth dynasty.⁴

¹ Grammar of the Lotus, pl. 2, p. 51.

² Ibid., pp. 52-54.

³ Ibid., p. 55.

⁴ Ibid., p. 56, fig. 7-9, p. 97.

⁵ Ibid., p. 55.

⁶ Ibid., p. 55.

⁷ Ibid., p. 55, fig. 174.

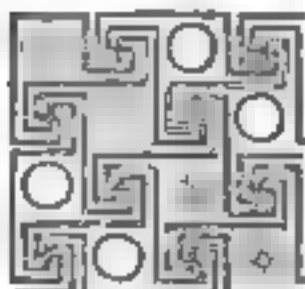
Professor took part in research entire chapter to the Newbuck. On pages 359, 363 he says

תורה זו היא חלק מהתורה הכוללת, והיא נחלקת לשלושה חלקים: תורה ראשונה, תורה שנייה, ותורה שלישית.



E 207 18 W 2 T 16 ESTIMD E1 0

Fig. 22

[illegible][illegible]

Y. M.

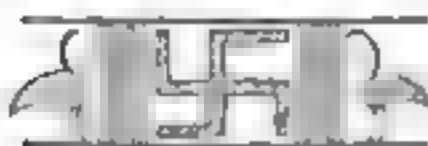
1111 1 2 3 4 5 6 7 8 9 10 11 12
 12 13 14 15 16 17 18 19 20 21 22 23
 24 25 26 27 28 29 30 31 32 33 34 35
 36 37 38 39 40 41 42 43 44 45 46 47
 48 49 50 51 52 53 54 55 56 57 58 59
 60 61 62 63 64 65 66 67 68 69 70 71
 72 73 74 75 76 77 78 79 80 81 82 83
 84 85 86 87 88 89 90 91 92 93 94 95
 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 103

1. "If he should be taken to the hospital, he will be taken to the hospital." (1964, p. 141, p. 141) (1964, p. 141, p. 141)

Am Ende des 19. Jahrhunderts wurde die Bedeutung der Kunst für die Gesellschaft erkannt. Die Kunst wurde als ein Mittel zur Erziehung und zur Verbesserung der Gesellschaft angesehen. Die Kunst sollte die Menschen zu besseren Taten anregen und sie zu einer höheren Kultur erheben. Die Kunst sollte die Menschen zu einer besseren Welt führen. Die Kunst sollte die Menschen zu einer besseren Zukunft führen. Die Kunst sollte die Menschen zu einer besseren Welt führen. Die Kunst sollte die Menschen zu einer besseren Zukunft führen.

the geometrica bees (pl. 48, fig. 12), of the triangle (pl. 46, fig. 11), with the solar antelope (pl. 37, fig. 9), with the symbolic fish (pl. 44, fig. 10), and the symbolic bird (pl. 45, fig. 13). The symbols are arranged in a grid, with the geometrica bees at the top, followed by the triangle, the solar antelope, the symbolic fish, and the symbolic bird.

Let d'Arvielle, following Ludwig Müller, Percy Gardner, B. Real, Edward Thomas, Max Müller, H. G. Oden, and other authors, accepts their theory that the Swastika was a symbolic representation of the sun. He says that the Swastika is a symbol of the sun, and that it is a symbol of the sun, and that it is a symbol of the sun.



the six symbols is represented as being from a single nation of people. They are prehistoric or of high antiquity, and most of them appear to have no other evidence of their representation of the sun than is contained in the sign itself so that the first objection is to the premises, to wit, that while his symbols may have some times represented the sun, it is far from certain that they are

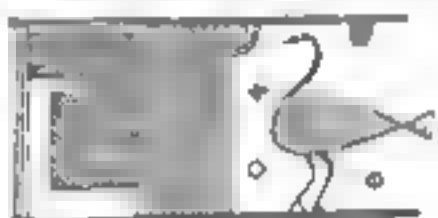
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Greeks, and Celts, have represented it by signs more or less cruciform. Examining his fig. 2, wherein signs of the various people are set forth. It is to be re-

the six symbols is represented as being from a single nation of people. They are prehistoric or of high antiquity, and most of them appear to have no other evidence of their representation of the sun than is contained in the sign itself so that the first objection is to the premises, to wit, that while his symbols may have some times represented the sun, it is far from certain that they are



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¹ In *Nightingale's Symbols*, 17 map 2, pt. 2, p. 88.

associations are not evidence of the fact

do no harm, and possibly may do good.

¹ *Athenaeum*, August 20, 1892, p. 366.

² *Noniscentic Chemists*, 1891, pp. 341, 35-45.

³ *Modern Isorp. of Lit. and Sci.*, III, pl. 9.

and others.

its Western Counterparts," says

they was not all resolved themselves into the plain line
is, which was incidentally associated with the rolling of

system commenced with a simple ring or undulating stroke, which

constituted the modern Babylonian or Assyrian

The same remarks are made in "Ilios" (pp. 353, 354;

Sun God at Abu Habba.

zitions of Western Asia," v pl. 80, Trans. Soc

History of Art in Chaldea and Assyria," v, p. 300, fig. 71

or representation of, the sun or the sun god.

Greg¹ says.

" * * * and Prof Percy Garbutt " * * * declared that on some Andhra gold

" * * * There are many varieties besides this in which
 are, and they may all be classed as wheels, and with

of Apollo, from a vase

Apollo's breast there is a large and prominent Swastika

and points to signs of the movement of them. Evidence of other occurrences of

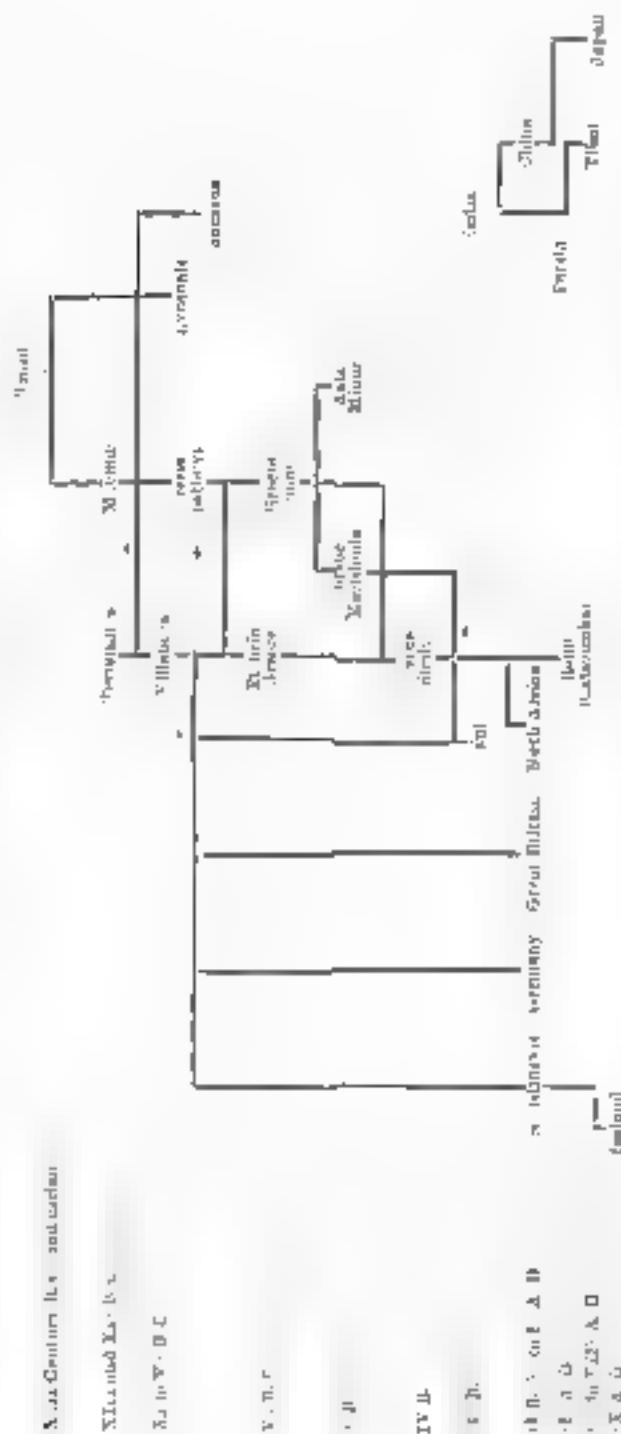
which the solar power by its revolving motion carries its influence.

ORIGIN AND MEANING

It is Chicago.

[illegible]

PLATE 4. Phylogenetic relationships of the Cretaceous and Tertiary land mammals of America
4. Phylogenetic relationships of the Cretaceous and Tertiary land mammals of America



...the swastika was a symbol of good luck and happiness in the ancient world. It was used by the Egyptians, the Greeks, the Romans, and the Persians. In the Middle Ages, it was used by the Christians to represent the four Evangelists. In the 19th century, it was used by the Freemasons as a symbol of good luck. In the 20th century, it was used by the Nazis as a symbol of good luck and happiness.

The swastika was a symbol of good luck and happiness in the ancient world. It was used by the Egyptians, the Greeks, the Romans, and the Persians. In the Middle Ages, it was used by the Christians to represent the four Evangelists. In the 19th century, it was used by the Freemasons as a symbol of good luck. In the 20th century, it was used by the Nazis as a symbol of good luck and happiness.

The Cyprian vase (fig. 106, this paper) signed in Di Consilia associates the Swastika with the figure of an animal, as a symbol of generation. The fact that it is drawn within the vulva of the female image on the vase is a symbol of generation.

Chippiez,¹ says:

...the swastika was a symbol of good luck and happiness in the ancient world. It was used by the Egyptians, the Greeks, the Romans, and the Persians. In the Middle Ages, it was used by the Christians to represent the four Evangelists. In the 19th century, it was used by the Freemasons as a symbol of good luck. In the 20th century, it was used by the Nazis as a symbol of good luck and happiness.

¹ "La Migration des Symboles," p. 103.

² Ibid., p. 107.

³ "Ibidem," p. 108.

⁴ Ibid., p. 109.

⁵ Ibid., p. 110.

⁶ "La Migration des Symboles," p. 111.

⁷ "Paléontologie comparée de la Grèce antique," t. I, pl. 107, fig. 1.

⁸ "Paléontologie comparée de la Grèce antique," t. I, figs. 115, 116, 117.

tion to Cyprus, Carthage, and the north of Africa.

Professor Goodyear says

The true home of the Swastika is the Greek geometric
style. It is everywhere in every object which carries

geometric forms are the truly monumental on which the S

Swastika, in every primitive
condition Greek geometric

style.

temple. It is distinctly connected with the bronze culture

in the case of a symbol, we should consider not only the nature of the

power—what is to say, the power of a symbol. The value of the
and as great as its value in Cyprian Greek pottery pl. 60 fig. 15.

says

Both the Greek fret and the fylfot appear to have been unknown John Bush

Bull. Soc. d'Anthrop.

logists have obstinately contended that the Swastika
emerged of four gamma, and so is

Sometimes its lines were rounded and given a general cur-
square at its ends and angles. [

by Schlegemann at Mycenae. Cartan has said²

ally placed in a far-away Occident.

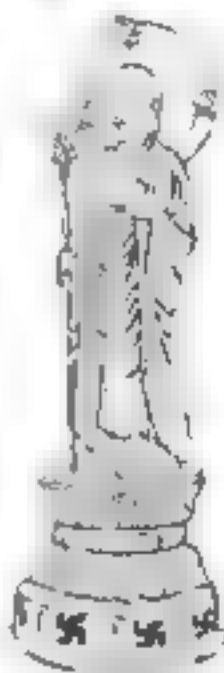
II.—DEFINITION OF THE SWASTIKA.

EXTREME ORINT

TABLE 1

[illegible]

The Swastika mark was employed by the Japanese on their porcelain. Sir Augustus W. Franks² shows one of these marks, a small Swastika turned to the left and enclosed in a circle (fig. 90). Fig. 9 also represents a mark on Japanese bronzes.



► **100** **100**

like is normal, with arms crossing at right angles, the ends bent at right angles and to the right. It is quite plain; the lines are of straight heavy of equal thickness, and the angles all at 90 degrees. I cannot see any possibility of any other kind of



4 1 1

[illegible]

Mamm. Tringidae, pp. 250; *Bull. Soc. Ornithol.*, Paris, 1949, pp. 690, 313.

¹ *Journal of the American Medical Association*, 279, 1997, 1998, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

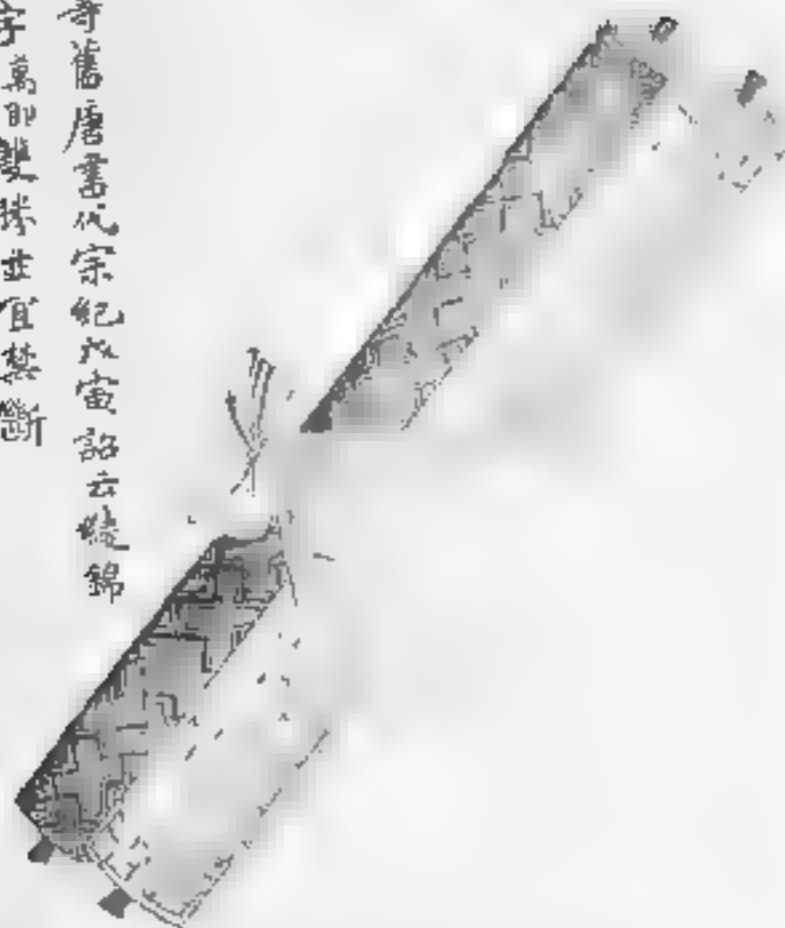
¹ *The Atlantic*, 20 June 1961, p. 10.

唐武后僭稱大周天后金輪神聖皇帝自
造文字曰為日月為日為月為日為月
善德造寺圖銘法門寺碑涅槃經法
寺碑清尊師碑後嘉興寺碑銘王仁
求碑梁師亮墓誌銘石橋碑在岳巖
碑元日字寺作同形

SWAS 7A DERIVED BY ENIGLES W. 684 704 • D 23 A 500 • 2
S. 100 10 10 10

From a transfer to the ...
Mishra ...

晋劉昫等舊唐書代宗紀大宦詔云綾錦
所織萬字也雙勝並宜禁斷



Seamless Design in Silk Fabric

The seamless design in silk fabric is a traditional Chinese art form. It involves creating a continuous pattern that repeats itself without any visible seams or breaks. This technique is often used in the design of silk fabrics, where the pattern is woven into the fabric itself, creating a seamless and elegant look.

唐虞賢雲仙雅記各易人家乞巧使臨
結萬字又宋王平仲設苑各人最喜瓜
上青蛛網取花



唐虞賢 畫

畫

in the present of the National Museum of China

宋宋曰天苑英華唐鳳閣侍郎李元意
道拍牛一頭額上青萬字
李嶠代為表

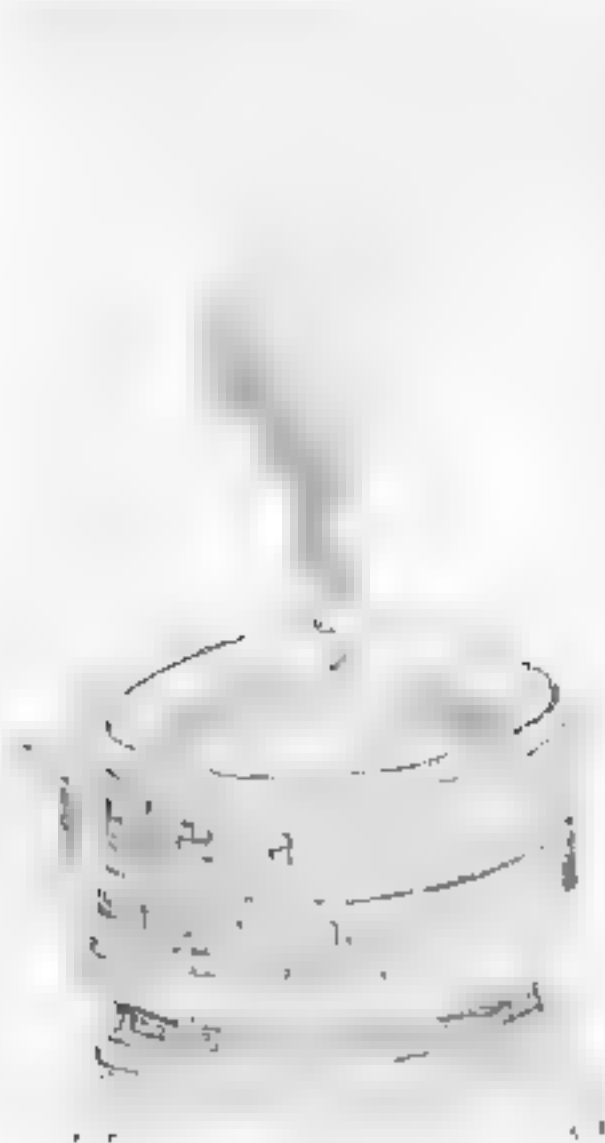


BUTTERFLIES AND MOTHS OF CHINA

Described and illustrated by

From the collection of the Smithsonian Institution, Washington, D.C.

宋陶穀清異錄南唐李煜長秋周氏居
柔儀殿具焚香之器有卅字

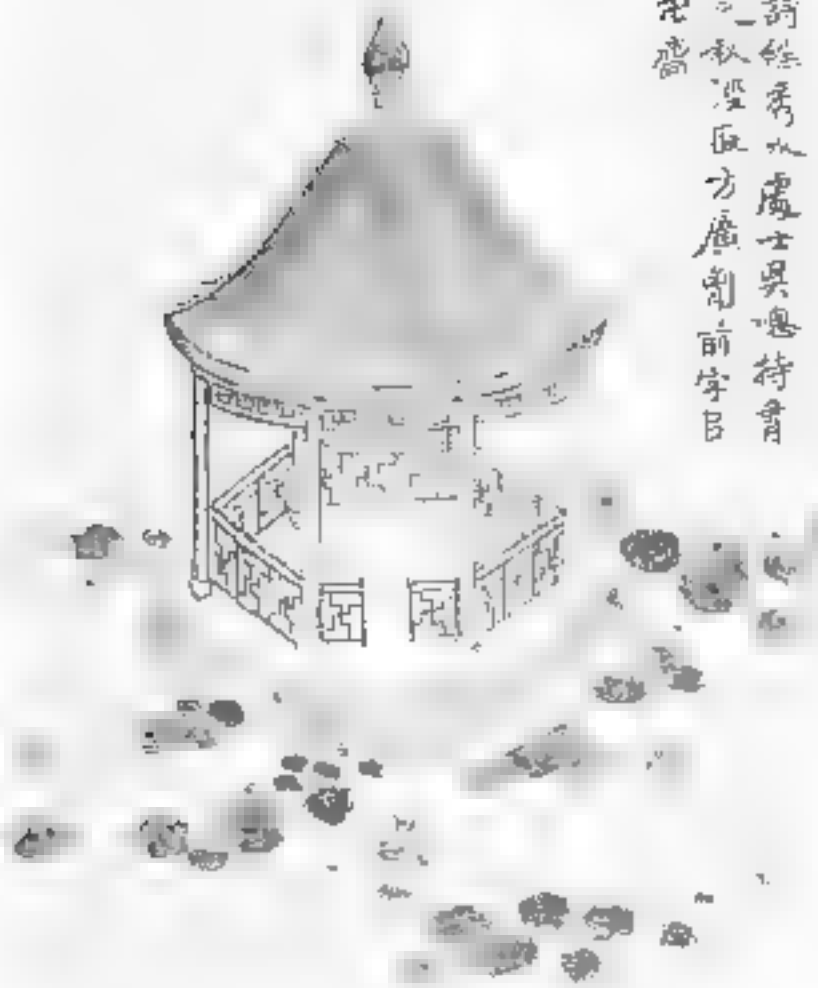


宋陶穀清異錄南唐李煜長秋周氏居

柔儀殿具焚香之器有卅字

中國陶瓷史

朱彝尊明詩餘序云處士吳應持青
大宅在紅郭之秋澄園方廣前宇
爲曲欄名曰花齋



House of Wu TAIYUN-CH'EN 吳應持之宅 明朱彝尊明詩餘序云

處士吳應持青大宅在紅郭之秋澄園方廣前宇爲曲欄名曰花齋

國名東西致山蜜子紫似梅子如荔枝九月熟果作七字形畫甚奇



MOUNTAIN OF WIND DRY: FIVE HILL - NO. 102 - 5000-1000

The standard deviation of the observed frequencies of the number of accidents per year was

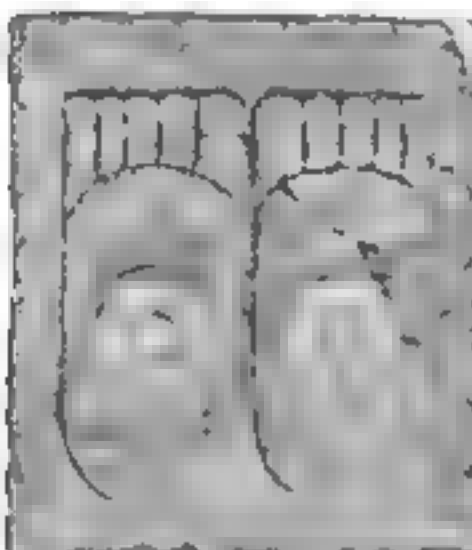
TEXT

At the same time, the following is a list of the objects found at the same place.

The first object is a small, dark, rectangular object, possibly a piece of wood or stone, with a smooth surface and a slightly irregular shape. It is about 1 inch long and 1/2 inch wide.

Secondly

The second object is a small, dark, rectangular object, possibly a piece of wood or stone, with a smooth surface and a slightly irregular shape. It is about 1 inch long and 1/2 inch wide.



and that it is also placed upon the breasts of their dead.¹

He also reports a Buddhist statue at the same place with Swastikas about the base. He does not state to what country it belongs, so the only way to determine if it is the same statue as is represented in fig. 29.

FIG.

The object is a small, dark, rectangular object, possibly a piece of wood or stone, with a smooth surface and a slightly irregular shape. It is about 1 inch long and 1/2 inch wide.

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The object is a small, dark, rectangular object, possibly a piece of wood or stone, with a smooth surface and a slightly irregular shape. It is about 1 inch long and 1/2 inch wide.

1. See also the following list of the objects found at the same place.

Volkswagen, 1, p. 177

¹ See Volkswagen 1, p. 177.

and the name signifies, literally, sign of benediction or of good
 luck. See Belcher and Co., Vol. II, p. 110.

of the Swastika was not less known to the Brahmins than to
 "Ramayana," Vol. II, p. 518, ed. 1907. (Chap. XXVII at 17, tale of

west Provinces and Oudh), says

water jar Manning Ancient India, II, 100).

forms of the mystical Swastika

On page 250 he continues thus

good tree is rev

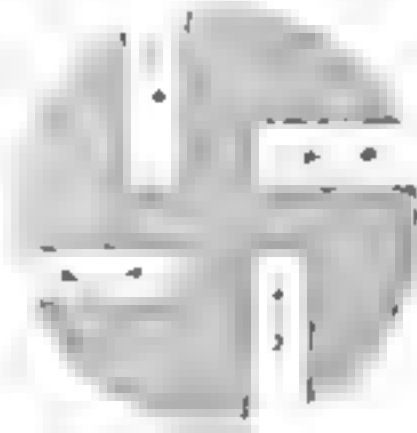
Swastika

The Swastika is misinterpreted by so-called Western



represent spirit and matter. We add four other lines by bending to the right each arm of the cross, then three circles
 life. Then follows the third stage—the human, then the
 held to mean life in other worlds than our own. All these
 gradations are embodiments of matter and soul on differ-
 ent scales. The spiritual plane is that in which the soul is

higher than the male and female.



More such patterns.

Mr. Gaudin says the Jungs make the sign of the Swastika as frequently and devoutly as the Roman Catholics make the sign of the cross. It is not confined to the temple nor to the priests or monks. Whenever or wherever a benediction or blessing is given, the Swastika is used. Figs. 34a, b, c form a series showing how it is made. A handful of rice, meal, flour, sugar salt, or any similar substance is spread over a circular space, say, 3 inches in diameter (fig. 34a), then commence at the outside of the circle (fig. 34b) on its upper or further-left-hand corner and draw the finger through the meal just to the left of the center, halfway or more to the opposite or near edge of the circle (1), then again to the right (2), turn upward (3), finally

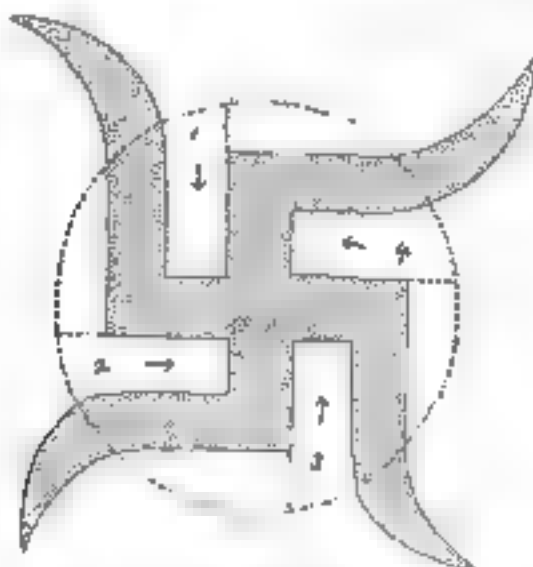


Fig. 34a

THE FORMATION OF THE SWASTIKA BY FINGER AND RICE

Rice turned out, typifying animal, human, and celestial life, as shown in fig. 34b

to the left where it joins with the first mark (1). The ends are swept inward, the downward crescent portion added, and the sign is complete (fig. 34c).

The sign of the Swastika is reported in great numbers, by hundreds, not by thousands, in the inscriptions on the rock walls of the Badkhi caves in India. It is everywhere, every where, but is everywhere in the same size as the letters forming the inscriptions. They are, however, four arms and the arms are at right angles, or nearly so, and differently to the right or to the left. The following inscription, containing the Swastika, is taken from the first book coming to hand—the report of Dr. James Burgess on the Buddhist Cave Temples and their inscriptions, being a part of the Results of the Fourth,

FIG. 12.



Fig. 12.
BRONZE, FROM AEGEAN
ARCHAEOLOGY.
Dr. Murray, "The Cross," p. 10.

These belonged to the first age of iron, and much of the art was trinitic.¹ It represented animals as well as all geometric forms, crosses, circles (concentric and

otherwise), spirals, meanders, chevrons, herring bones, lozenges, etc. These were sometimes cast in the metal, at other times



Fig. 13.

together. Fig. 13 shows another form,

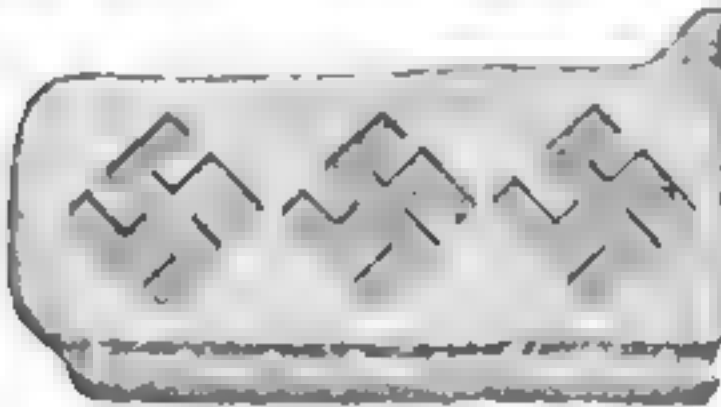


Fig. 14.

¹Historical, Atlas, pl. 11, fig. 2.

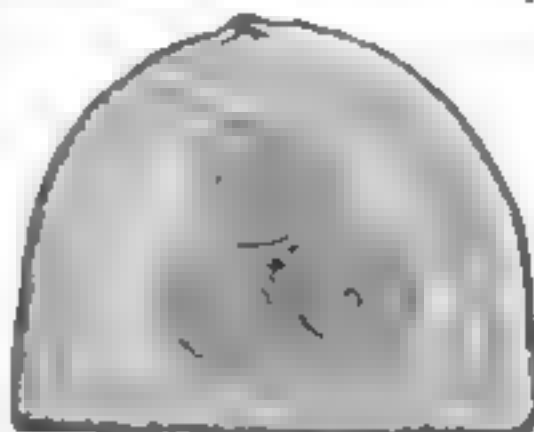
²Deodat (Chaplet d'Antiquité, "Les Significations des Symboles," p. 61.

³"Celtic Art in the Bronze Age," pl. 41, figs. 5 and 6.

horses for identification.

Mr. Frederick Houghton, the celebrated artist and literateur, has

boy in Florida," wherein he discourses of the forgery of brands on cattle in that country. One of his genuine brands is a circle with a small cross in the center. The forgery consists in elongating each arm of the cross and turning it into a scroll, forming an ogee



ically the same brand



instruments of copper (*ardhambarasik*) are recommended in the Atharva Veda to make the Swastika attempts to *ardhambarasik* for the use of that mark

horses in Circassia, fig. 41, and said to have been used in Arabia.



Many specimens of the Swastika were found by Dr. Whist, vases, and boxes of precious metal. Zmig

led with the Swastika and its related forms

anus, total, 420

his classification by adding those which have

¹ "Ceramic Art in Remote Ages," pt. 42, fig. 38.

² "Mines de l'Orient," v.

³ Harper's Magazine, August, 1895.

Bulletins de la Soc. d'Anthrop., 1898, 24, p. 474.

of these were spindle whorls.



second cities and none of these bore the Swastika mark, while thousands were found in the third, fourth, and fifth cities, many of which bore the Swastika mark. Those of the first city, if unornamented

at the base (figs. 59 and 71). Both kinds were found at 33 feet and deeper. Others from the same city were ornamented by incised lines rubbed in

the second city the whorls were much like those of the first. They were all of a black color and their incised ornamentation was practically the same as those from the upper cities.²

² Pl. 229, 350, note 1.

³ Pl. 1, figs. 63-70, p. 229.

class. They are arranged in the shape of a cross, the arms being bent at right angles.

The specimen shown in fig. 43 has two Swastikas. The one on the left is bent at right angles, the one on the right is bent at right angles to the left.

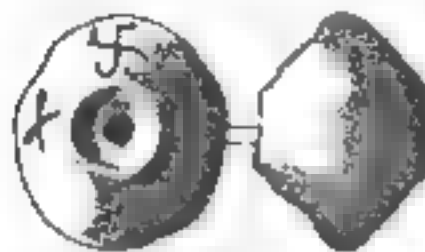


Fig. 43

SPINDLE WHORL WITH TWO SWASTIKAS

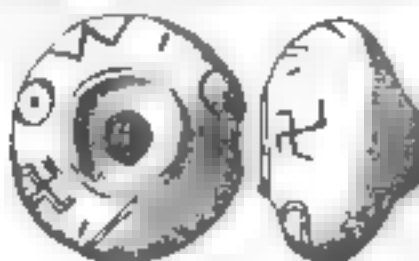


Fig. 44

SPINDLE WHORL WITH TWO SWASTIKAS

two bends, one at right angles, the other curved, both to the right. The specimen shown in fig. 44 has two Swastikas, in one of which the four arms are bent at right angles to the left. The entire figure is traced in double lines, one heavy and one light, as though to represent edges or shadows.

The whorl shown in fig. 45 is nearly spherical, with two Swastikas. The one on the left is bent at right angles, the one on the right is bent at right angles to the left.



Fig. 45

SPINDLE WHORL WITH TWO SWASTIKAS

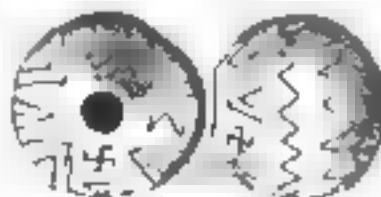


Fig. 46

SPINDLE WHORL WITH TWO SWASTIKAS

The ends of the four arms in both are bent at right angles, one to the right, the other to the left. Fig. 46 represents a spindle-whorl with two regular Swastikas. One arm is bent at right angles on the left, and the other on the right. The arms and joints are uncertain and of an

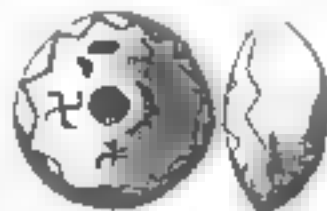


Fig. 47

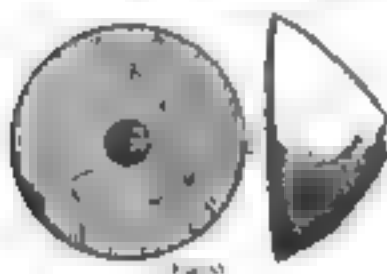
SPINDLE WHORL WITH TWO SWASTIKAS

The ends of the four arms in both are bent at right angles, one to the right, the other to the left.

Fig. 48 represents a spindle-whorl with two regular Swastikas. One arm is bent at right angles on the left, and the other on the right. The arms and joints are uncertain and of an

The ends of the four arms in both are bent at right angles, one to the right, the other to the left.

are arranged in a series of four rows, the first row being the most numerous, and the last row being the least numerous. The first row is the most numerous, and the last row is the least numerous.



Depth, 105 feet.

The first row is the most numerous, and the last row is the least numerous. The first row is the most numerous, and the last row is the least numerous.

from each other, all made by the two crossed axes lines with ends curved to the right. This specimen is much like that of fig. 71, Mudam Sabti-mun collection in the U. S. National Museum, Cat. No. 149784. Fig. 55 shows a remarkable spindle-whorl. Its marks greatly excited the in-

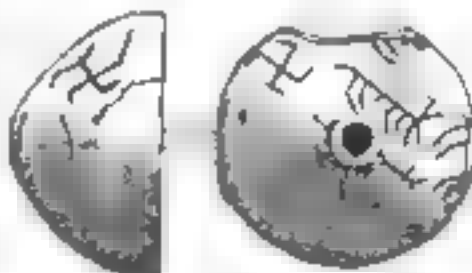


Fig. 55.

Depth, 105 feet.
Mudam Sabti-mun collection, U. S. National Museum, Cat. No. 149784.

The first row is the most numerous, and the last row is the least numerous. The first row is the most numerous, and the last row is the least numerous.

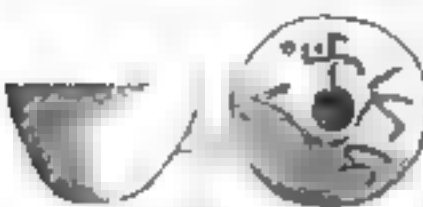
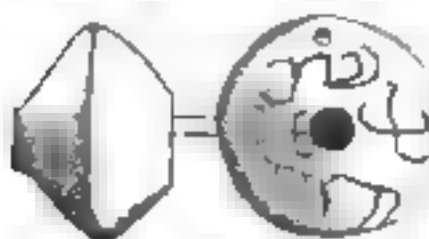


Fig. 56.

are out two of these ends which bend at right angles. Most of them are at an obtuse angle, while the other two are at a right angle. The other marks which so interested Dr. Schuchman were the chevron ornament

which, he strongly argued, and fortified with many authorities,

Fig. 57. The first row is the most numerous, and the last row is the least numerous. The first row is the most numerous, and the last row is the least numerous.

[illegible]
$$F = \frac{m_0}{\sqrt{1 - \beta^2}}$$

other figures Dr

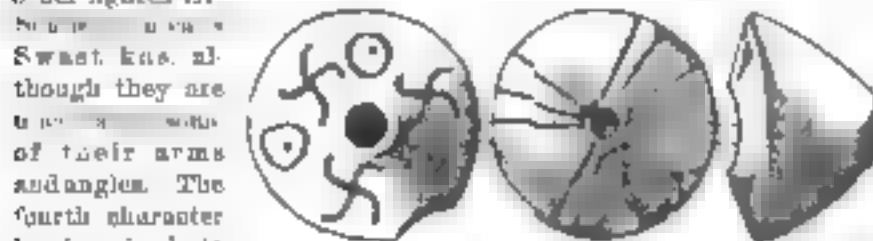
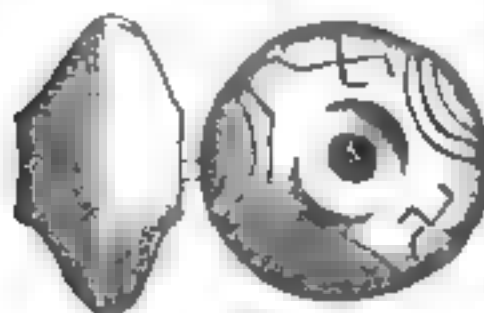


Figure 6

Figure 7

வினா 11. கீழ்க்கண்டவற்றை எழுதிக்கொள்ளுங்கள். (10)



English, 187 Feet

[illegible]

which is shown. It has three of the circular septa marked on the
 in circular lines, with three or four parallel lines after the style of the
 in fig. 54. In the spaces are two Swastikas, one of which has its

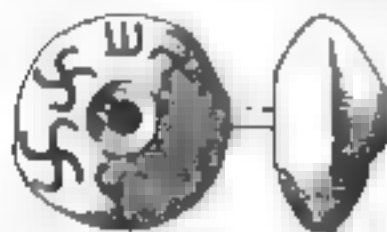


Fig. 52.
 CIRCULAR SPINNING WHEEL WITH ONE SWASTIKA.
 Depth, 1.14 inch.
 Diameter, 1.14 inch.

main arms cross at right angles. Some
 of the ends bend at a right, and others
 at an obtuse, angle. In one of the
 Swastikas the bent ends turn toward
 each other, forming a rude figure 8.
 The specimen shown in fig. 51 is brass
 like, but much heavier, it contains
 two or three Swastikas, of which the ends
 of four bend to the right and one to
 the left. In an interval between them
 is one of the burning altars. Fig. 53
 shows three Swastikas with double

marked ends. The main arms cross each other at right angles, the ends
 are bent at nearly right angles, one to the right, one to the left, and the
 other both ways. Fig. 53 represents

a specimen with
 with a cup
 shaped depression
 around the
 central hole
 which is a
 rounded, or three
 lines in concentric
 circles, while
 on the field, at
 90 degrees from

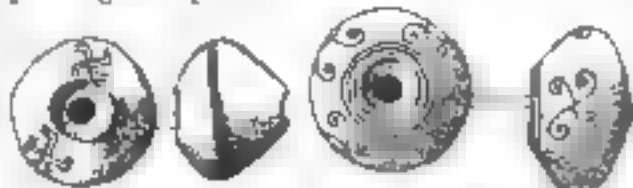


Fig. 53.
 SPINNING WHEEL WITH THREE SWASTIKAS.
 Depth, 1.14 inch.
 Diameter, 1.14 inch.
 Fig. 54.
 SPINNING WHEEL WITH TWO SWASTIKAS.
 Depth, 1.14 inch.
 Diameter, 1.14 inch.

each other are four or five Swastikas, arranged in a circle, turning
 to the left and spirally outward.

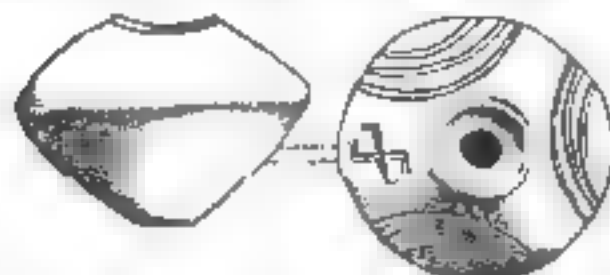


Fig. 54.
 CIRCULAR SPINNING WHEEL WITH TWO SWASTIKAS.
 Depth, 1.14 inch.
 Diameter, 1.14 inch.

Fig. 54 is brass like,
 though, as usual,
 the upper side
 is the smoothest.
 There are parallel
 lines, three in a set,
 forming the seg-
 ments of three cir-
 cles, in one space
 of which appears
 a Swastika of a
 circular or ring-like
 form, similar to
 that shown in fig.

55. The main arms cross each other at very nearly right angles and
 the ends are bent at right angles, one to the right, one to the left, and the
 other both ways.

lines, three in number, arranged in segments of three circles, the periphery of which is toward the center, as in figs. 60 and 61. In one of the spaces of a Swastika of curious form, the main arms cross each other at right angles, but the four ends represent different styles—two are bent square to the left, one square to the right, and the fourth curves to the left at an angle. Fig. 60 shows a bicentral whorl, and its top is decorated to represent three Swastikas

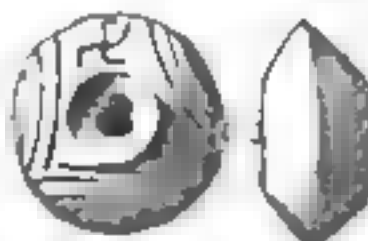
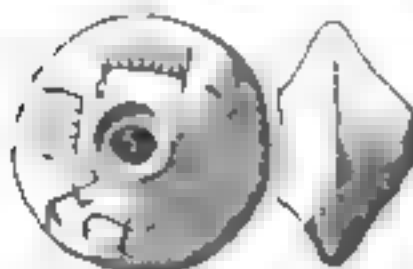
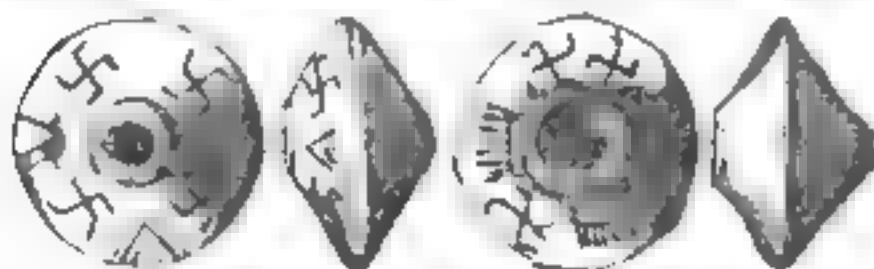


Fig. 60



while two or three are curved, two of them show corrections, the marks at the ends having been changed in one case at a different angle and in another from a straight line to a curve. Fig. 67 shows four specimens of Swastikas, the main arms of all of which cross at right angles. The ends all bend to the right at nearly right angles, tapering to a point and finishing with the slight flourish noted in the Jain Swastika (fig. 34a). They are alternated with



ica. Possibly these designs have a signification, possibly not. Dr Schliemann thought that in many cases they had. Professor Seyce supported him, strongly inclining toward an alphabetic or hieroglyphic, perhaps ideographic, signification. No opinion is advanced by the author on these theories, but the designs are given in considerable numbers, to the end that the

and future investigators, such

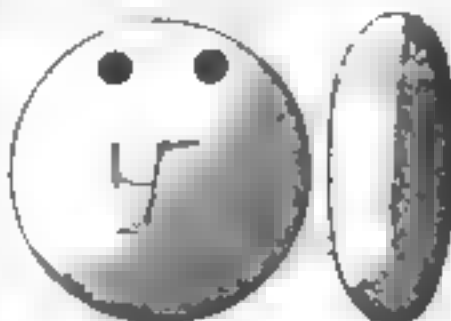


FIG. 76

Illustration, "Hittite" (p. 107)

agnostics, may have a fair knowledge of their meaning, and an opportunity to indicate their



The specimen represented in Fig. 77 is not a spindle-whorl, as shown by the position of the holes. It bears a good representation

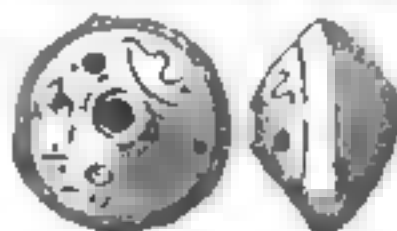
Tain Swastika



FIG. 78

FIG. 79

in the field of fig. 78. Two fairly well formed Swastikas appear, both of the ogre style, with the ends curved to the right. One is of the style resembling the figure 8 (see figs. 60 and 64). Two others are crudely and irregularly formed, and would scarcely be recognized as Swastikas except for their association. Fig. 79 represents a uncertain and malformed Swastika. The arms are bent in different directions.



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marks. Fig. 80 also illustrates the indefinite and inchoate style of decoration. One unfinished Swastika appears which, unlike anything we have yet seen, has a circle with a dot in the center for the body of the Swastika at the crossing of the main arms. Fig. 81 shows two swastikas, both crossing their main arms

shows four segmented circles with an indistinct Swastika in one of the spaces. The only one being well attached to the ends is not joined, and overruns and forms a sort of cross; the other line not being joined to the Swastika, the right angles turning to two

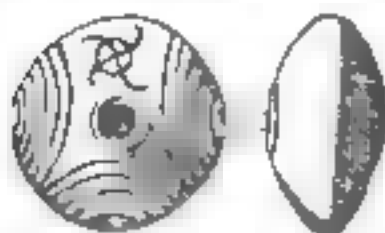


Fig. 5

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[illegible]

of both are a sign of strong, healthy bones. The ~~er~~
parts of the body are supported by the bones. It is the ~~er~~



segment, he shows a many other specimens. The specimen shown in fig 31 is similar in style to the last. The bodies of six Swastikas are formed by a circle and dot, while two arms of the cross start from the outside of the circle, extending themselves in curves, all of them to the right. See fig. 132. It has no other ornamentation. The same remark is to be made about the indifferent use of the Swastika in association with

1. 姓名	王小明	性别	男	年龄	25	民族	汉族	籍贯	江苏省南京市	出生地	江苏省南京市	身份证号	320102199801010001	联系电话	13800138000	电子邮箱	wangxm@163.com	职业	软件工程师	工作单位	南京某某科技有限公司	入职时间	2020年3月1日	合同期限	3年	薪资等级	8级	社保缴纳	缴纳	公积金缴纳	缴纳	备注	无不良记录
2. 学历	本科	专业	计算机科学与技术	毕业院校	南京大学	学位	学士	毕业时间	2019年6月	论文题目	基于深度学习的图像识别研究	导师姓名	张教授	导师职称	教授	导师单位	南京大学	导师电话	13900139000	导师邮箱	zhangp@nju.edu.cn	导师地址	江苏省南京市鼓楼区	导师邮编	210000	导师照片		导师评价	优秀	导师推荐	推荐	导师意见	该生在校期间表现优秀，具备较强的专业能力和团队协作精神，符合岗位要求。
3. 工作经历	2020年3月-至今	公司名称	南京某某科技有限公司	职位名称	软件工程师	工作内容	负责前端页面的开发与维护，参与系统架构设计。	工作成果	成功上线多个项目，提升用户体验。	工作评价	优秀	工作评价人	部门负责人	工作评价时间	2021年12月	工作评价地点	南京某某科技有限公司	工作评价电话	13800138000	工作评价邮箱	hr@naxx.com	工作评价地址	江苏省南京市鼓楼区	工作评价邮编	210000	工作评价照片		工作评价意见	该员工在工作中表现积极，责任心强，具备良好的沟通能力，符合岗位要求。				

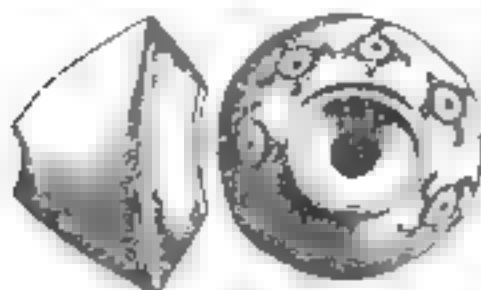


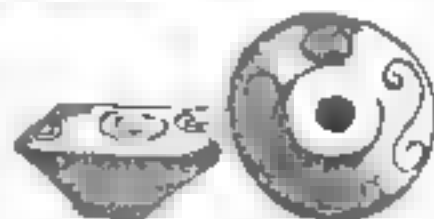
Table 1. *Continued*

[illegible]

Brastika, yet they show a relationship of form from which the derivation of a Brastika would be easy.

$\frac{1}{2} \cdot \frac{1}{2} \cdot \frac{1}{2} \cdot \frac{1}{2} = \frac{1}{16}$ である。したがって、この確率は $\frac{1}{16}$ である。

contours figs. 60, 64, 65, 66, 70, 82 and 87). As to the myriapods, note figs. 40, 50, 75, 76, 77, 81, 92, 100 and 107. For a detailed combination of the segments of three circles, the dots within each, and their respective positions, see, for example, figs. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 8



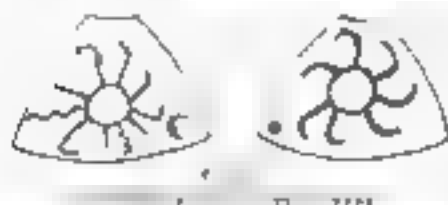
2011年12月
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Let \mathcal{C} be a class of groups. A group G is called *C-hypercentric* if every hypercentral subgroup of G is \mathcal{C} -hypercentric. In this paper, we study the structure of \mathcal{C} -hypercentric groups, where \mathcal{C} is the class of all groups of nilpotency class at most n , for some fixed integer $n \geq 1$. We prove that if G is a \mathcal{C} -hypercentric group, then G is a direct product of a hypercentral group and a group of nilpotency class at most n .

nine, arms. One has regular, the other irregular, lines and intervals. Fig. 80 represents a spindle-wheel of terra cotta, nearly spherical, with decoration of a large central dot and lines springing thereout, almost like the spokes of a wheel, then all turning to the left as volutes.

In some countries this has been any suggestion of Hissarlik.

80 and 100). The wheel is a common object in the Hissarlik collection.



It is a common object in the Hissarlik collection. The wheel is a common object in the Hissarlik collection.

Incised lines on these Trojan wheels, which may have had no relation to the Swastika, but are inserted here because persons rich in theories and brilliant in imagination have declared that they could see a

or some other decoration. As objects belonging to the same unmistakable Swastikas, they

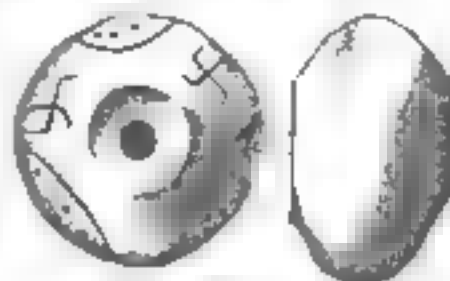


Fig. 80. Spindle-wheel, Hissarlik, 1893.

more curve develop into a Swastika, in which many arms start from the center circle around the central hole in the wheel, finally taking a spiral form. The relation of this to a

explicable and constantly recurring dots are seen in fig. 100.

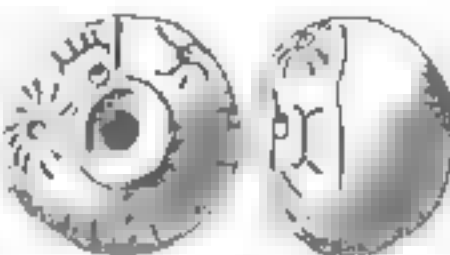


Fig. 100.

SPINDLE-WHEEL, HISSARLIK, 1893.

SPINDLE-WHEEL, HISSARLIK, 1893.

¹ "Hissarlik" p. 418.

² See p. 705.

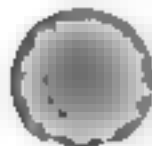
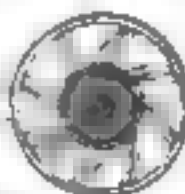
ment. Therefore the objects are inserted.



Swan ka is considered to be a form of the cross. There may have been no evolution or relationship between them; but no person is competent to decide from a mere inspection or of reason of dissimilarity that there was not. We have to plead ignorance as to the growth and

Evidence leading to conviction may be found in associated contents

an archaeologist of repute in the National Museum at Stockholm, discovered eight stages of culture in the bronze age of that country, which discovery was based solely upon the foregoing principle applied to the skulls found in prehistoric graves. In asserting his stock of



No. 1 being the simplest, and No. 8 the largest and most elaborate. They were then classified according to locality and association, and he discovered that Nos. 1 and 2 belonged together, on the same body or in the same grave, and the same

and 7 nor was there any association beyond ad

from each other as 1, 2, 3, were never again associated, and it was conclusively shown that they were related with the same object of sacred symbolical purpose, and together form an evolutionary series showing the common origin, details of growth and conditions in development, always by comparison between their interrelationships.

Thus it may be with the other forms of crosses, and thus it appears to be with the circle and spiral Swastikas and those with ends bent in opposite and different directions. Just what their

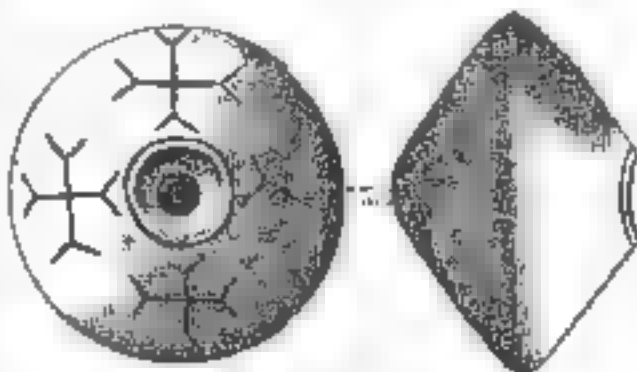


Fig. 54.

LARGE CIRCULAR SYMBOLS.

Four times enlarged.

Third copy. Depth 100 ft.

No. 100. See Fig. 10.

relations are and at which end of the series the evolution began is not argued. This is left for the occultists and image-st. professing, however, that they must not go further past their theories beyond bounds. Fig. 54 represents four crosses, the main arms of which are rectangular, and each end of them, instead of being turned in an angle which would make them Swastikas, are bent in different directions.

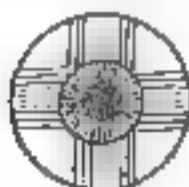


Fig. 55.

SMALLER CIRCULAR

Depth 100 ft. No. 100. See Fig. 10.

Third copy. Depth 100 ft.

No. 100. See Fig. 10.



Fig. 56.

SMALLER CIRCULAR

Depth 100 ft. No. 100. See Fig. 10.

Third copy. Depth 100 ft.

No. 100. See Fig. 10.

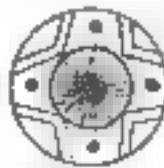


Fig. 57.

SMALLER CIRCULAR

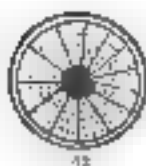
Depth 100 ft. No. 100. See Fig. 10.

Third copy. Depth 100 ft.

No. 100. See Fig. 10.

ways, thus forming a foliated cross and giving the Mayan cross, the Tree of Life (Figs. 55, 56, and 57) show various crosses. The centers of the crosses are surrounded by the central hole of the wheel, while the arms extend to the periphery. In the centers of the respective arms are the four points. The question might here be asked why these four points, which represented circles, stood for the sub-symbol of the swastika. The

figures of these decorations as they appeared on the multiple wheels found at Troy and elsewhere, we can therefore go on with the Swastika. It is not desired or proved that these have any relation to the Swastika, or that they had any connection with its manufacture or existence, either by evolution or otherwise, but they are here described in the end that the student may take due account of the description and make such comparison as will satisfy him. Page 104, col. 1-2.



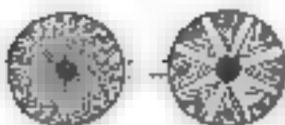
93



95



104



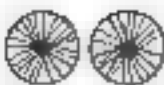
100



97



103



101



102



106



92



105



107

FIGURE 100
TROYAN MULTIPLE WHEELS
A. 100. 100



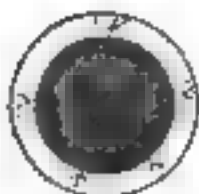
124



125



126



127



128



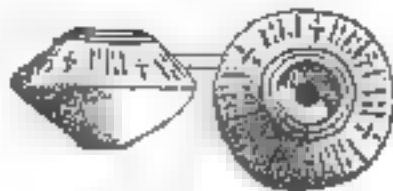
129



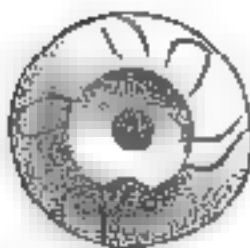
130



131



132



133

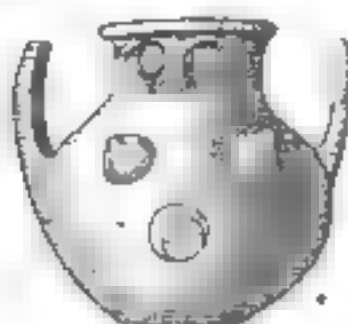


FIG. 134

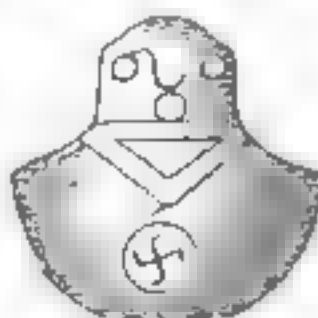
THE NATIONAL MUSEUM
WASHINGTON, D. C.



135

[illegible]

2 4 10
 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 104

[illegible]

represents the separable power

[illegible]

⁴Google v. 17, ix 7

⁴ Goussier *et al.* 1992.

[illegible][illegible][illegible]

This all stems from the fact that the U.S. has a very high level of economic freedom, which is why it has a very high level of economic growth.

AFRICA

ד"ר זא

21. Говорите, не можете ли да се справите с това? Мисля, че да, защото аз съм човек, който не се давам лесно.

УПАТСТВО ВЪРХУ

The word "Fidelity" is a key concept in the text. It is defined as the quality of being true to a promise or obligation. The text discusses the importance of fidelity in various contexts, including personal relationships, business, and politics. It argues that fidelity is a fundamental virtue that underpins trust and integrity. The text also explores the challenges of maintaining fidelity in a complex and often contradictory world. It suggests that fidelity is not always easy, but it is essential for a just and harmonious society. The text concludes by emphasizing the need for individuals to strive for fidelity in all their actions and commitments.

More interestingly, the β values for the 1990s and 2000s are not significantly different from zero, suggesting that the relationship between the variables has changed over time. This is consistent with the hypothesis that the relationship between the variables is not stable over time.

The above table represents the distribution of the population in the various age groups in the various districts of the Province of Ontario, Canada, in the year 1901. The population of the Province of Ontario, Canada, in the year 1901, was 1,212,000.

Longman, London, 1993.

10. 2007. 6. 10. 4월 9일

Trich. P.

La Migration des Symboles, 7^e pp. 51-52¹¹ "Cognitive Arts in Electronic Age," p. 102.
$$A = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}, \quad B = \begin{pmatrix} 0 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix}, \quad C = \begin{pmatrix} 0 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix}, \quad D = \begin{pmatrix} 0 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix}$$

¹ "Grammar of the Lotus," pl. 80, figs. 2 and 14, p. 365.

H. M. A. D. G. ut. 2 → 51

Naukratis.—Figs. 130 to 135, made after

Third Memoir of the Egypt Exploration Fund.



FIG. 130. Fragment of textile, Naukratis.

unmistakable Greek
work. It should be
explained that these
are said to be Greek
vases which have
been imported into
Egypt. But that, while
found in Egypt and
so classed geographi-
cally, they are not

FIG. 131. Fragment of textile, Naukratis.

the past few years

have been made in Upper Egypt, in Sakkaiah,
Fayum, and Achnum, the last of which was

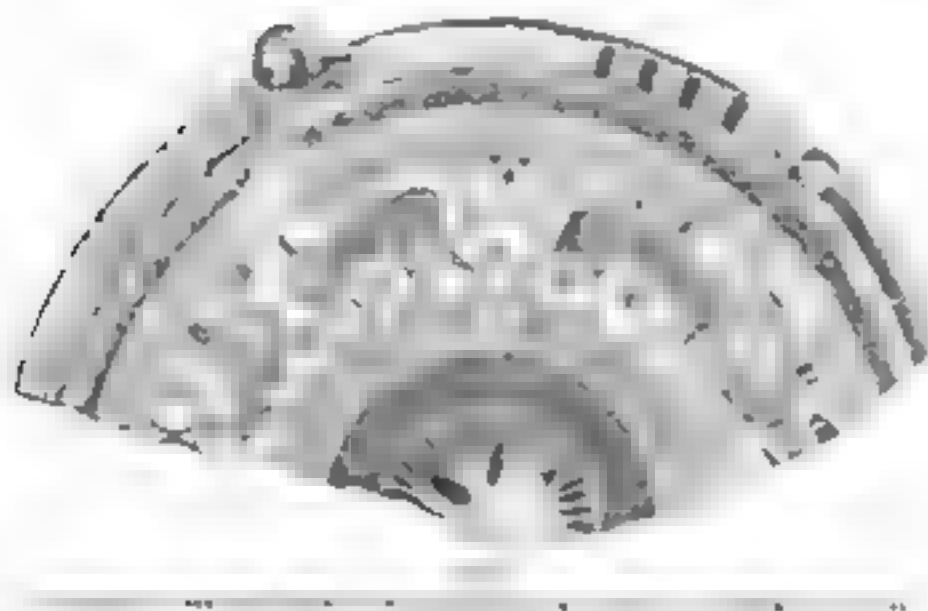
one of the cities of the Delta. The
people of Coptos and the surrounding or neigh-
bouring cities were Christian Greeks, who mi-
grated from their country during the first
centuries of our era and settled in this land of
Egypt. Strabo mentions these people and
their ability as weavers and embroiderers.

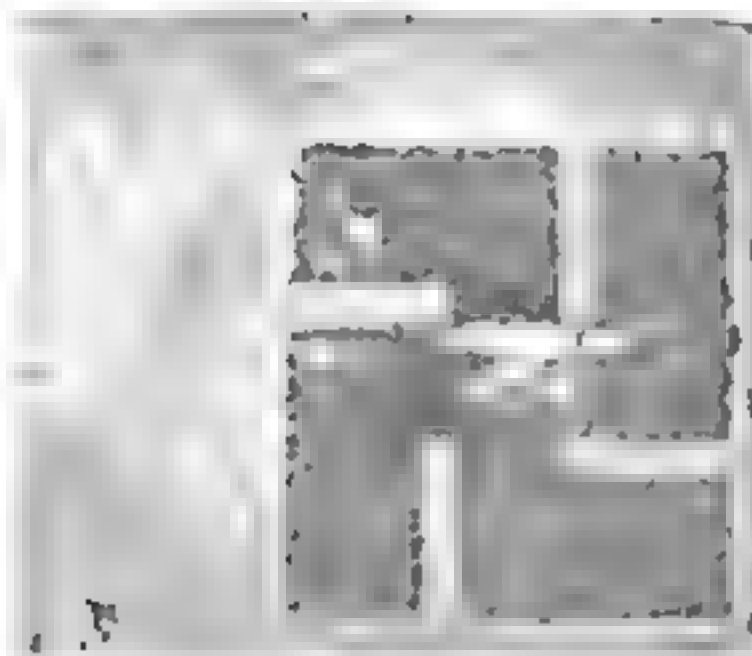
They made shawls, and grave clothes. These
clothes have been subjected to analytic in-
vestigation, and it is the conclusion of M.
Garnier, the administrator of the national
manufactory of the Gobelins tapestry, Paris,
that they were woven in the same way as the
Gobelins, and that, except being smaller, they
are not essentially from them.

These Egyptian tapestries and those of the

On one of these Coptic cloths, made of wool,
reproduced in "Die Weberei und Textile
von Achnum-Panopolis," by E. Forster, comes







CLASSICAL OCCIDENT MEDITERRANEAN

1891-1900 THE SWASTIKA IN GREEK AND ROMAN ART

The Swastika was a common ornament in Greek and Roman art. It was found on coins, medals, and other objects. It was also found on the walls of temples and on the clothing of the gods. It was a symbol of good luck and happiness.



FIG. 10

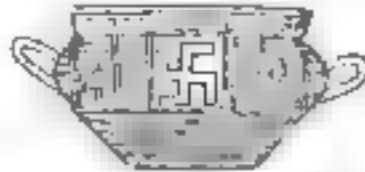


FIG. 11

FIG. 10. A decorative border featuring a repeating geometric pattern of interlocking squares, resembling a stylized swastika or meander.

FIG. 11. A small, ornate vase or jar with a wide mouth and a narrow neck. It features a decorative band around its middle with a repeating geometric pattern.

The Swastika was a common ornament in Greek and Roman art. It was found on coins, medals, and other objects. It was also found on the walls of temples and on the clothing of the gods. It was a symbol of good luck and happiness.

The Swastika was a common ornament in Greek and Roman art. It was found on coins, medals, and other objects. It was also found on the walls of temples and on the clothing of the gods. It was a symbol of good luck and happiness.

can be so easily demonstrated as the assertion that the Swastika is originally a fragment of the Egyptian meander, provided Greek geometric vases are called in evidence."

Egyptian meander here means the Greek meander. It is with which he says it can be easily demonstrated that the Swastika was originally a fragment of the Egyptian meander.

The Swastika was a common ornament in Greek and Roman art. It was found on coins, medals, and other objects. It was also found on the walls of temples and on the clothing of the gods. It was a symbol of good luck and happiness.

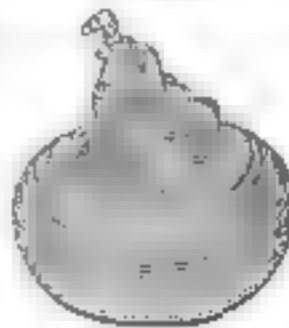


FIG. 12

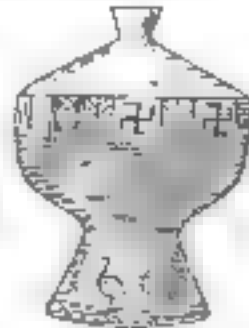
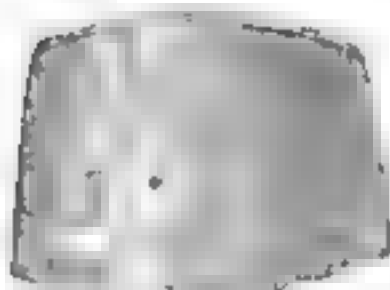


FIG. 13

FIG. 12. A large, rounded vase or jar with a wide mouth and a narrow neck. It features a decorative band around its middle with a repeating geometric pattern.

FIG. 13. A tall, slender vase or jar with a wide mouth and a narrow neck. It features a decorative band around its middle with a repeating geometric pattern.



, but this is doubtful and surely has not been proved. It is difficult, if not impossible, to procure direct evidence on the proposition. Comparisons may be made between the two signs, but this is secondary or indirect evidence, and depends largely on argument. No man is so poor an expert as that he may not argue. Goudemith's schoolmaster "s'en l'ho' vanquished, he don't argue still." The Greek fret, once established, might easily

crossed lines in the Greek fret seem to

for. It was simply a variation of the fret, and at best was rarely used, and like it, was employed only for ornament and not with any significance, not a sign of benediction.

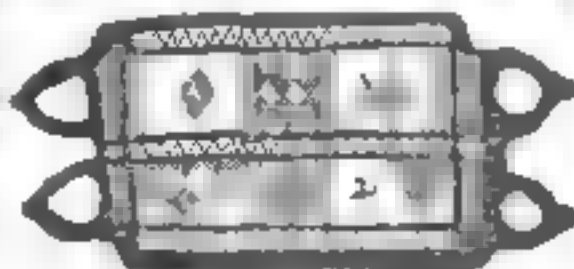


Fig. 143

OPTICUS PATTERN TABLE WITH SPANISH IN METROPOLITAN MUSEUM OF ART, NEW YORK CITY



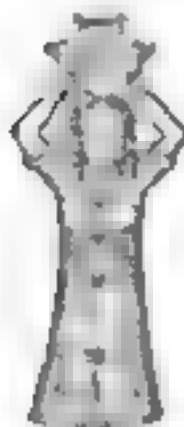
of the Greek fret so far as we can see its use, is its adaptability to form an extended ornamental band, consisting of doubled, bent, or sometimes crossed or in

ribbons that never ending, and running between two parallel borders. Two interlacing lines can be

drawn, crossing each other at certain places, both making continuous meanders and together forming the ornamental band (Fig. 139). In the Greek fret the two lines meander between the two borders



must be separated from
fellows. The Swastika has
four arms, each made by a
single line which comes to
an end in each quarter.
This is more impera-
with the meander Swastika
than with the normal. If
the lines be doubled on
each other
to be car-
ried along
to form
another



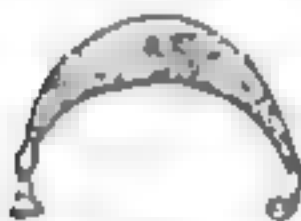
in the at-
tempt to
make a
band, it

dherent direction, and so band can be made. It is

great need. A attempt to carry out the project of
making a band of Swastikas, to
be connected with each other,
or to make them travel in any
given direction with continuous
lines, will, we think, be futile.

Professor Goodyear attempts to show how this
is done by his figure on page 90, in connection
with pl. 10, fig. 9, also figs. 178 and 179 on p. 353

and 354. These fig-
ures are given in this



taken to the pretended
line of evolution in
these figures (1) There



FIG. 1.
THERACOTTE SWASTIKA
TAKEN FROM THE
THERACOTTE MUSEUM.

evidence would still be incomplete, for the discovery of a Greek fret-work, as has just been said, by found impossible of transmission into the meander Swastika. If the Swastika does not stem from the Greek fret-work of spread at all, it requires a study of the four directions (figs. 131 and 132). The transition will be found much easier from the Greek meander fret to the normal Swastika and from that to the meander Swastika than to proceed in the opposite direction. Anyone who doubts this has

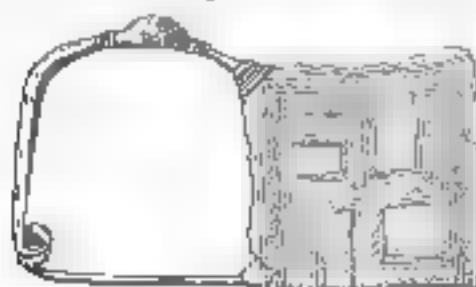


Fig. 131

MINOR VESSEL WITH LALINE SWASTIKA ON CRUEL

FRONT

MUSE. HIST. ORIENTAL

N. 100000. H. 100000. L. 100000. W. 100000.



Fig. 132

SEER. AND. ORIENTAL. WITH

H. 100000. L. 100000. W. 100000.

N. 100000. H. 100000. L. 100000. W. 100000.

H. 100000.

now to try to make the Swastika a sort of genuine or authentic brand or line (fig. 133) similar to the Greek fret.

Figs. 133 and 134 from Naukratis, afford the best evidence of the different origins of the Swastika and the Greek fret. They are two small vases, though from a Egyptian tomb (probably near the city of Thebes) examples of the fret and the Swastika used contemporaneously and



Fig. 134

H. 100000. L. 100000. W. 100000. N. 100000.

H. 100000. L. 100000. W. 100000. N. 100000.

H. 100000.



Fig. 136

H. 100000. L. 100000. W. 100000. N. 100000.

H. 100000. L. 100000. W. 100000. N. 100000.

H. 100000.

both of them in use and never. It can be seen from the other two vases that the Swastika was used in a different manner and would not have appeared simultaneously with the Greek fret. Another distinction of small interest is that the Swastika represents a. E. vase of the Egyptian tomb (probably near the city of Thebes) with three beads on the form of

See p. 295.

¹ *Monumenta pour l'Histoire Préhistorique et Préégyptienne de l'Égypte*, p. 100.

Swastikas, but surrounded by a leaf design of the Greek fret, above being about 10 of embossed patterns and, as therefore not, as Professor



Fig. 158

which was found at the site of the ancient city of Ithaca, Greece, and is now in the collection of the American Museum of Natural History, New York City.

From the site of Ithaca, as described in the form of the above. The specimen is in the Museum at Rome, Italy.



Fig. 159

which was found at the site of the ancient city of Ithaca, Greece, and is now in the collection of the American Museum of Natural History, New York City.

which was found at the site of the ancient city of Ithaca, Greece, and is now in the collection of the American Museum of Natural History, New York City.

The vessel has been in common use in the ancient and modern times, and is now in the collection of the American Museum of Natural History, New York City.

either as an ornament or as a symbol.¹

Swastika in panels.—Professor Goodenough, in admitting the foregoing proposition, where, in his endeavor to establish the true home of the



he says we should seek it where it appears in "the largest dimension" and in "the most prominent

of this declaration, he says that in this style the Swastika systematically appears in panels exclusively assigned to

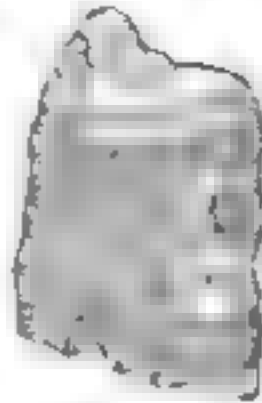


FIG. 100.

FRAGMENT OF TERRACOTTA VASE WITH SWASTIKA. FROM SITE OF TEMPLE AT PALMIRAE.

Dugan. 1888.

Chicago. *Cf. p. 10, the central figure, Thales.

two illustrations of the Swastika in panels.

is certain that the great majority of them do not thus appear. Therefore, Professor Goodenough's theory is not sustained, for no one will pretend that four specimens found in panels will form a rule for the

of his other proposition



* Marshall (1888), p. 10, fig. 100.

and as far as possible. Although the Swastika and the Greek fret have a certain similarity of appearance in that they consist of straight lines meeting at right angles, and that sometimes they are turned, yet the similarity

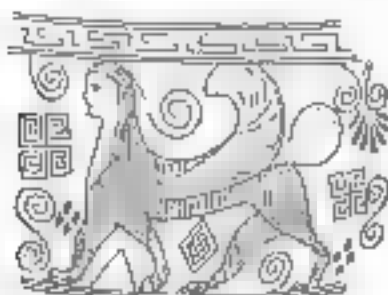


FIG. 141

DETAIL OF GREEK VASE.

Figures with spiral wreath, and diamond-shaped Swastika on right.

Detail.

From the vase, No. 10, in the collection of the British Museum, London, pl. 1, p. 1.



FIG. 142

DETAIL OF GREEK VASE.

Figures with spiral wreath, and diamond-shaped Swastika on right.

Detail.

From the vase, No. 10, in the collection of the British Museum, London, pl. 1, p. 1.

is more apparent than real. For as each vase of the motifs of both show them to have been used early & differently in their use, and so in their formation and origin.



FIG. 143

DETAIL OF A GREEK VASE.

Figures with spiral wreath, and diamond-shaped Swastika on right.

From the vase, No. 10, in the collection of the British Museum, London, pl. 1, p. 1.

Swastika with four arms, extending to right, upward, with ends bent to the right. The figure has a spiral wreath, and a diamond-shaped Swastika on the right. The figure is a Greek vase, No. 10, in the collection of the British Museum, London, pl. 1, p. 1.

immediate and as a consequence thereof, the formation of a permanent bond. The use of the design for the 100 and 500 dollar bill is not a new innovation in design, but a step designed to be like the other designs of the same denomination. The design of the 100 and 500 dollar bill is not a new design, but a design that is similar to the design of the 100 and 500 dollar bill.



1997年 第10期 第10页

Table 1. Mean values of the variables measured in the study. The values are the mean of the three measurements taken at 10, 20 and 30 min after the start of the test. The values in parentheses are the standard deviation. The values in brackets are the standard error of the mean.

getting into them, with such specimens as have been found in this area, have for this purpose all been treated as Greek.

Swastikas with four arms crossing at right angles, contain the letters
L, G, H, L, 14, 10, 5, 1, 2, 153, 154, 155, and 157 represent the

left: The vases on which they have been found are not described as to color or form. It would be difficult to do so correctly; besides, these descriptions are not important in our study of the Swastika. Fig. 153 represents a vase or pitcher (*vinocho*, Greek—*oinos*, wine, and *xan*, to pour) with painted Swastikas, such as turned to the left. It is in the Museum of St. Petersburg. A similar one by M. de la Roche is in the Louvre. Fig. 154 represents a Cyprian vase from Orontas, in the New York Museum. Farnet and Duprez' Fig. 155 shows a very good example.



Fig. 10

198 9 1 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1

[illegible]

¹Paul J. H. "Improvement of the Notes," ed. 4th. Rev.

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№ п/п	Наименование	Единица измерения	Количество	Стоимость
1	2	3	4	5

¹ *History of Art in Palestine and Syria*, I, p. 202, fig. 232.

These vessels go back toward the prehistoric period. I have seen a few of the vessels of which the most common shape is a bowl with a wide rim and a short neck, decorated with a wavy line.

These vessels are found in the same places as the other vessels, and are found in the same quantities.

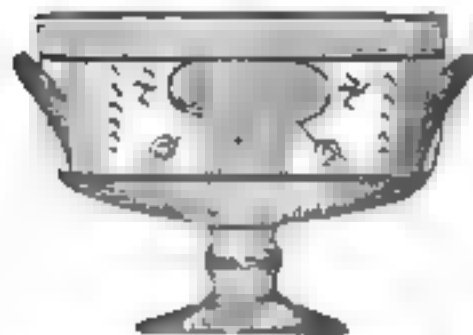


Fig. 161. Clay vessel, New York. (From the collection of the Metropolitan Museum of Art, New York.)

The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities. The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities.

of the Swastika will be found in the shape of the Pine Indians of New Mexico (fig. 518).

Dr. Schuchman reports that the Swastika in its spiral form is represented innumerable times in the sculptured ceiling of the Thais in the treasury at Orkney (see figs. 21 and 22).

The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities.

the Royal Museum at Berlin raised a balustrade relief of the kind

which is found in the shape of a vase at the same place. (Fig. 162.) The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities.

arms crossing at other than right angles, many of them open, but turned to the left. Fig. 161 is a representation of a wooden bottom or clasp, much resembling the later gold brooch of Sweden classified by Montelius (p. 807), covered with plates of gold.

The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities. The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities.

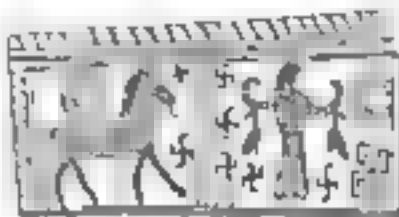


Fig. 162. Detail of early Swastika vase.

The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities.

the Royal Museum at Berlin raised a balustrade relief of the kind

which is found in the shape of a vase at the same place. (Fig. 162.) The vessels of this kind are found in the same places as the other vessels, and are found in the same quantities.

When the arms of both are bent to the right, one six, the other nine times. The Swastika shown in fig. 101 is bent to the right eight times. That shown in fig. 102, which is bent to the left eight times.

Thus, the arms of both bent to the right, one six, the other nine times. The Swastika shown in fig. 101 is bent to the right eight times. That shown in fig. 102, which is bent to the left eight times.

Swastika of different kinds on the same object

The next group (figs. 103 to 176) is of importance in that it represents objects which, bearing the



Fig. 101

Fig. 102

the next group (figs. 103 to 176) is of importance in that it represents objects which, bearing the

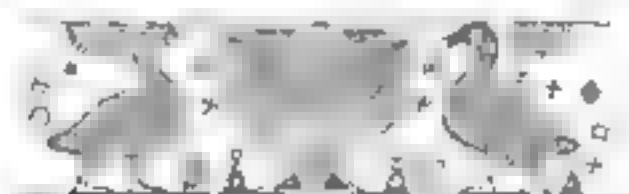


Fig. 103

Fig. 104

Fig. 105

the next group (figs. 103 to 176) is of importance in that it represents objects which, bearing the

the next group (figs. 103 to 176) is of importance in that it represents objects which, bearing the

Cornelia Art in Domestic Ages, 1900, p. 51

H. M. 10, p. 51

natural color with figures in monochrome. It belongs to the British Museum. It bears on the front side five Swastikas, arranged in three rows, three to the right, two to the left. The monochrome crosses at right angles, but the ends of four are bent at right angles, while one is curved (fig. 12). Three have the ends bent at right angles four times, making a continuous coil, while two make up one end. They seem not to be drawn with any reference to each other or to any other object, and are



FIG. 12.

BLACK VASE OF TYPICAL DRUIDIC STYLE.

12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

scattered over the field as banners or *vetes gars de ermine*. A special men of Swastika interest, according to prehistoric archaeologists is found on a vase from Cyprus Musée St. Germain, No. 16.7 on which is represented an arrowhead stemmed, barbed and suapanned by its points between the Swastika.¹

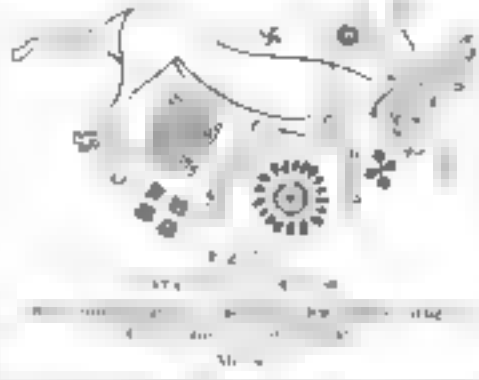
Dr. Max Uhlenfalsch-Richter presented a paper before the Société another Phoenician vase similar in style with Swastikas as shown on the drawing of the Lotus "p. 37" fig.

Musée de l'Asie Mineure et de l'Asie Orientale de Paris, 1886, p. 416.

d Antiquary, and the *Illustrated London News* reported in the issue of this year (1885-1886). It was the first time the swastika had been seen in the Cross contoured in the cross with dots, the *Cross swastika* of Zmigrodk. In this paper the author describes his finding the Swastika during his excavations in the prehistoric Cyprus. On the first page of his paper the following statement appears:

The Swastika comes from India as an ornament in form of a cross with four arms, each ending in a dot, and is found in the prehistoric Cyprus. For the first time it was found in the prehistoric Cyprus.

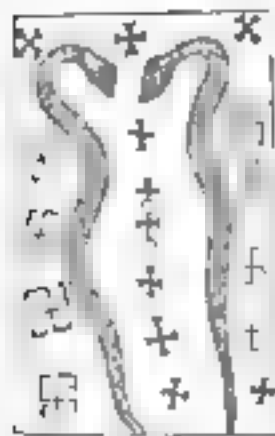
The Swastika was the first time found in the prehistoric Cyprus. It was found in the prehistoric Cyprus. In the India the women use the Swastika as an ornament in form of a cross with four arms, each ending in a dot, and is found in the prehistoric Cyprus.



The first time the Swastika was found in the prehistoric Cyprus. It was found in the prehistoric Cyprus. In the India the women use the Swastika as an ornament in form of a cross with four arms, each ending in a dot, and is found in the prehistoric Cyprus.

The first time the Swastika was found in the prehistoric Cyprus. It was found in the prehistoric Cyprus. In the India the women use the Swastika as an ornament in form of a cross with four arms, each ending in a dot, and is found in the prehistoric Cyprus.

the monuments of the Swastika found in Cyprus. The most of which are
 described in the paper "On the Swastika in Cyprus" by Dr. Obeyesekere and



according to his theory demonstrate their mi-
 gration or importation. He does not specify
 the evidence on which he bases his assertion
 of Phœnician influence in Cyprus, except in
 one or two par-
 ticulars. Speak-
 ing of the spec-
 imen shown in
 fig. 147 of the
 present paper,
 he says:

It represents the
 sacred palm under
 which Apollo, the
 god of light, was
 born.

At
 the same time
 (it) but appears
 only with the Phœ-
 nicians it was
 common.



Fig. 147

The design shown in fig. 178 he de-
 scribes as representing two birds in the
 attitude of adoration before a Swastika,
 a being figured in a Greek vase, the

Dr. Obeyesekere adds

in the case of the vase, the Swastika was the symbol of the god of light, Apollo, and the birds were the two swans, the sacred birds of Apollo. But this is not the
 case in the case of the vase, the Swastika was the symbol of the god of light, Apollo, and the birds were the two swans, the sacred birds of Apollo.

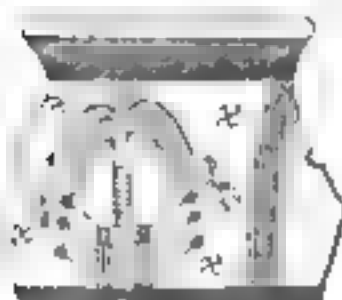


Fig. 178

He says² that the Swastika as well
 as the "Choir cantons" (with points
 or dots), while possibly not always the
 equivalent of the solar disk, zigzag
 lightning, or the double hatchet, yet
 are employed together and are given
 the same signification, and frequently
 replace each other. It is his opinion³
 that the Swastika was the symbol of the

² *Archæologia*, 1872, Tav. d'Ag. K. B. 82.

³ *Bull. Soc. d'Anthrop.*, Paris, 1880, pp. 87-88.

⁴ *Id.*, pp. 87-88.

Fig. 180. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.

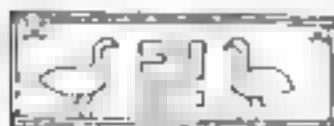


Fig. 180. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.

Fig. 181. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.

wheels of the chariot are decorated with four Swastikas displayed in each of the four quarters. The chief personage on the car he identifies as the god of Apollo-Rosei, and the decoration on his shield represents the solar disk. He is at once the god of war and also the god of light, which identifies him with Helios. The other personage is Heracles-Macquar, the gladiator of Aya-

ing, the sun, the light, the seasons—sometimes one, sometimes another of these significations—and that its form lends itself easily (*facilement*) to the solar disk, to the fire wheel, and to the war chariot. In support of this, he cites a figure

Oesuela, in which the



Fig. 181. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.

The prominence of the

Isle of Cyprus was Aphrodite-Astarte, whose presence with a prehistoric Phoenician is therefore can be traced back to the period of the age of iron, her images bearing signs of the

ing to Dr. Olnefusch

Fig. 182. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.

Swastikas, two on the shoulders and two on the forearms. Fig. 181 represents a centaur found by him at the same time, on the right arm of the mirror, as in the foregoing statue.



Fig. 182. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.



Fig. 183. A fragment of a bronze mirror from the site of the excavation at the same time, on the right arm of the mirror, as in the foregoing statue.

Swastikas, two on the shoulders and two on the forearms. Fig. 181 represents a centaur found by him at the same time, on the right arm of the mirror, as in the foregoing statue.

from their tenia, modes of burial, pottery, etc.

The

periods,

While

belonging definitely to the Bronze Age in that country



Fig. 1. A bronze helmet from the Etruscan civilization, showing relief carvings on the top.

Fig. 1 is a one of these hat area. It shows upon its roof several specimens of Swastika, as will be apparent from examination. There are other figures, carved and in relief. One of them is the celebrated "Jungfrau" mark of the Schwaigmann. This specimen was found in the Via A. pla near Rome, and is exhibited in the Vatican Museum. Similar specimens have been found at other parts of Etruria. The author saw in the Municipal Museum at Corneto many of them, which had been excavated from the neighboring cemetery of the prehistoric

four and another no more than eight

Alban Mount.² He says (note 1)

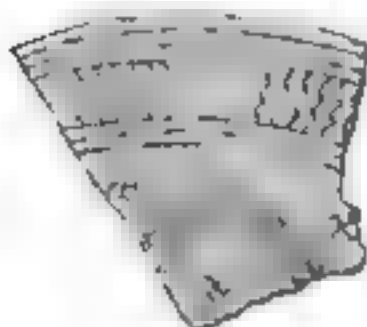
These swastika arms were first found in 1917 at Monte Carmine, near the Lago de Castelli, beneath a lower and earlier stratum of pebbles.³

well as on the hill of Hirsberg and in other localities

an epoch in the culture of the country. He says

²Dr John Lubbock, "Notes on Antiquities and other Objects Found in the Lake of Castelli, near Rome," *Proc. Soc. Ant. Lond.*, 1893, p. 100.

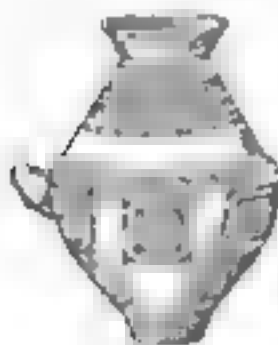
A fragment of a black Greek pottery, reported by Schliemann from the excavations of the site of Mycenae, is shown in fig.



184. Schliemann reports it as an example of a very early period, believed by him to have been Phœnician. When we consider the rarity of Phœnician pottery in Italy compared with the great amount of Greek pottery found there, and that the Phœnicians are not known to have employed the Swastika, this combined with the difficulty of determining the place of origin of such a fragment, renders it more likely to have been Greek than Phœnician. A reason apparently moving Schliemann to this decision was the zigzag ornamentation on the fragment.

Such a meaning, and is no proof of his proposition.

Figs. 185 and 186 represent the one-handled cinerary urns peculiar to the Bronze Age in Italy. They are believed to have been contemporaneous with or immediately succeeding the



bronze urns just shown. The cinerary urn shown in fig. 186 was found at Marino, near Albano, in the same locality and under the same condition as the first urn.

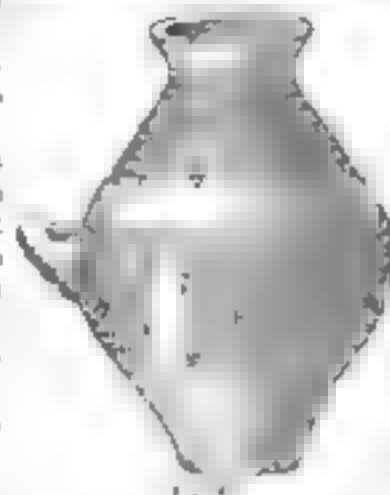


Fig. 186. One-handled cinerary urn with swastika in relief, found at Marino, near Albano, Italy. National Museum.

The original is in the Vatican Museum and was figured by Pigorini in "Archæologia," 1870. Fig. 186 shows a one-handled urn of pottery with Swastika (left) in intaglio, placed in a band of incised squares around the body of the vessel below the shoulder. A small though

the fragment is of a black Greek pottery, reported by Schliemann from the excavations of the site of Mycenae, is shown in fig. 184. Schliemann reports it as an example of a very early period, believed by him to have been Phœnician. When we consider the rarity of Phœnician pottery in Italy compared with the great amount of Greek pottery found there, and that the Phœnicians are not known to have employed the Swastika, this combined with the difficulty of determining the place of origin of such a fragment, renders it more likely to have been Greek than Phœnician. A reason apparently moving Schliemann to this decision was the zigzag ornamentation on the fragment.

the most famous of the symbols of the Aryan Movement. It is an ancient symbol which appears in the Indian epic, the Mahabharata.



Fig. 187.

Etruscan Mirror, Volturno.

Collection of the Etruscan Museum, Florence, Italy, fig. 187.

Swastika. It is a "bulla," an ornament said to indicate the rank of the wearer among the Etruscan people. It is drawn with a circle and Swastika inside.

The symbol is also found in the

"Art and Tons," and is reproduced by

the artist.

An ornamental Swastika (fig. 188) is

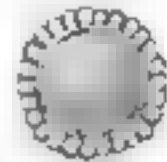


Fig. 188.

from Cerveteri (Cerveteri), Etruria. It is furnished by the artist and is to be remarked as having a small outward flourish

on the left side of the handle.

The symbol is also found in the Tarentine collection of the artist.

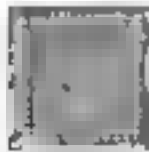


Fig. 189.

Cerveteri (Cerveteri), Etruria.

Museum, "Etruscan Art in Cerveteri," fig. 189.

man by its rays or petals around the junction of the pin with the shield, furnishes the basis of the argument by Gabriel de Valéry that the Swastika was evolved from the circle and was a symbol of the sun or sun-god.

The symbol is also found in the

collection of the artist.

The symbol is also found in the

collection of the artist.

The symbol is also found in the

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collection of the artist.

The symbol is also found in the

collection of the artist.



Fig. 190.

that cemetery opened was called Villanova. The culture was different from that of the other parts

of the peninsula.

The symbol is also found in the

collection of the artist.

The symbol is also found in the

collection of the artist.

The symbol is also found in the

collection of the artist.

The symbol is also found in the

collection of the artist.

The symbol is also found in the

collection of the artist.

Fig. 194 shows a fragment of pottery from the Feisian necropolis, Bologna, ornamented with a row of Swastikas stamped into the clay in a manner peculiar to the locality.



FIG. 193. A fragment of pottery from Bologna, Italy, showing a row of Swastikas stamped into the clay.

Feisian Necropolis, Bologna, Italy.

are made by little points consecutively placed, so as to give the appearance of a continuous line.

Swastikas turning both ways are on the



province of Verona, deposited in the National Museum at Rome. (See figs. 380 and 381 for similar designs.)

The museum at Etruria, Italy, contains an elegant specimen of a Swastika stamped into the clay in the form indicated. This association of the Swastika and the Greek fret on the same

right. Fig. 194 shows a fragment of pottery from the Feisian necropolis, Bologna, ornamented with a row of Swastikas stamped into the clay in a manner peculiar to the locality.

Fig. 193 shows the end view of one of the bubinae from Bologna, Italy, in the possession of Count G. G. G. by whom it was collected. The decoration on the end, as shown by the figure, is the Swastika. The main arms are made up of three parallel lines, which intersect each other at right angles, and which all turn to the right at

as is usual, but, like much of the decoration belong

are made by little

points consecutively placed, so as to give the appearance of a continuous line.

Swastikas turning both ways are on the

province of Verona, deposited in the National

Museum at Rome. (See figs. 380 and

381 for similar designs.)

The museum at Etruria, Italy, contains an elegant specimen of a Swastika stamped into the clay in the form indicated. This association of the Swastika and the Greek fret on the same

which was parent and which, child. (See fig. 183.)

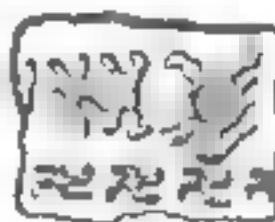


FIG. 194. A fragment of pottery from the Feisian necropolis, Bologna, Italy, showing a row of Swastikas stamped into the clay.

Feisian Necropolis, Bologna, Italy.

Feisian Necropolis, Bologna, Italy.

Feisian Necropolis, Bologna, Italy.

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Feisian Necropolis, Bologna, Italy.

Feisian Necropolis, Bologna, Italy.

Feisian Necropolis, Bologna, Italy.

Feisian Necropolis, Bologna, Italy.

of the United States, is in the museum at Este.

off the inhabitants, and occupied the territory for themselves. On the death of Attila and the repulse of the Huns and their general return to their native country, many small tribes remained and gradually became assimilated with the population. They have remained in northern Italy under the title of Longobards. In this Longobardian civilization or barbarism, whichever we may call it, and in their style of architecture and ornament, the Swastika found a prominent place, and is spoken of as Longobardian.



SWASTIKA.

taken in Roman and Christian times. It was



wall paintings at Pompeii, even more than a hundred times in a house in the recently excavated street of Vesuvius. It may have contested with the Latin cross for the honor of being the Christian cross, for we know that the St. Andrew's cross in

and for a long time stood as the monogram of Christ and was the Launrum of Constantine. All three of these are on the base of the Arcim episcopal chair in the cathedral at Milan.

Swastika stamps.—Figs. 195 and 196 are of making the sign of the Swastika. Fig. 195 shows a fragment of pottery bearing a stamped swastika, also in pottery, with which the stamp was made. They are figured by Keller, and are described on page 330, and by Obartre.



known in Alaska. It is made after the style common to that period, the work is repousse and the design is laid off by diagonal lines which divide the field into lozenges, within the Swastika.

rigid forms, some turned

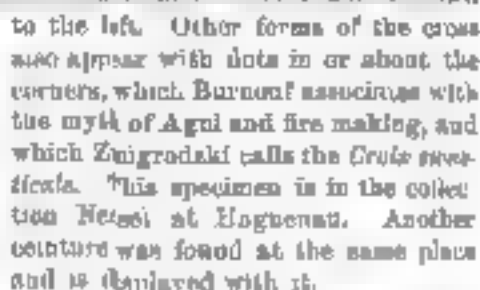
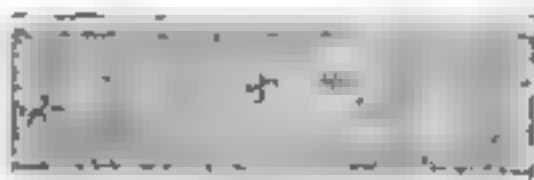


Fig. 10



Book
The Maudsley - A Month
Psychiatry H. H. H. H.
1999

and is the Museum of Stuttgart. It is not repoussé, but is cast in open-work of intricate pattern in which the Swastika is the principal motif. A bronze Abaku fig. 100 is in the museum at Mayence, the body of which has the form of the normal Swastika. The arms are turned to the right and the lower one is broken off. The hinge for the pin was attached at one side or arm of the Swastika and the retaining clasp for the yoke at the other. *V. S.*



and decoration are of the type Villanova, thus identifying it with northern Italy.

The Swastika sign is on one of the three pottery vases found on Bishop's Island, near Kingawake, on the right bank of the river and on a vase from Ralsbersdorf, near Guben; on a vase in the county of Lipto, Hungary¹ and on pottery from the Cavern of Barnahagy, Hungary.² Fig 90, represents a spearhead of iron from Brandenburg, North Germany. It bears the mark of the Swastika with the ends turned to the left, all being at right angles, the ends ornamented with three dots recalling /a. grolzki's *Orois mystique* figs. 12 and 13. By the side of this Swastika is a triskelion, or three-armed ogee sign, with its ends also decorated with the same three dots.

What relation there is between all these marks or signs and others similar to them, but separated by great distances of both time and space, it would be mere speculation to derive.

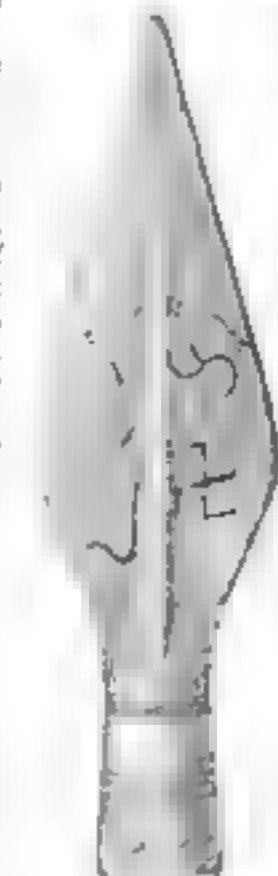
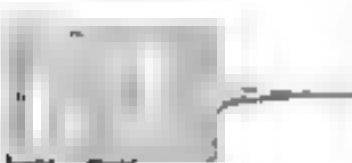
M. E. Chantr reports his investigations of certain Halstattian cemeteries in Italy and Austria.⁴ At San Margarethen, on the road between Radolfswerth and Kronau, Bavaria, he encountered a group of tumuli. Many objects of the "be. age du bronze"

were found among others, a bronze pin fig 2022 with a

flat head, was

found, with a normal Swastika engraved

with small dots, pointille, each on line



SPRINGERHEAD WITH SWASTIKA (ROMAN SWASTIKAS) AND TRISKELION

¹ Zeitschrift für Ethnographie, Ber.

² Coll. Majnath Bela; Hampel, Ann. Mus. Nat. Hist. Nat. Paris, 1877, pl. 20, No. 2.

³ p. 17, Schlieffmann, "1888," p. 363.

⁴ Mémoires pour l'Histoire Primitive et Naturelle.

yents down of in the museum at Toronto, near Vernon, Iowa with a Swastika design fig. 9046 from which its identification was associated with it, but not a part of it, while a swastika design fig. 9045 which has always been attributed to the Egyptians. Mr. J. Underst, an archaeologist at the Museum of the University of London, made an examination of the object through Dr. G. A. Smith and in 1883 was at Seattle under the impression

Fig. 9045 Fig. 9046
SWASTIKA WITH CROSS SWASTIKA WITH CROSS
Toronto Italy New York City U.S.A.
The Church The Church The Church

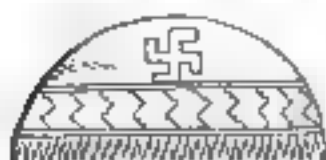


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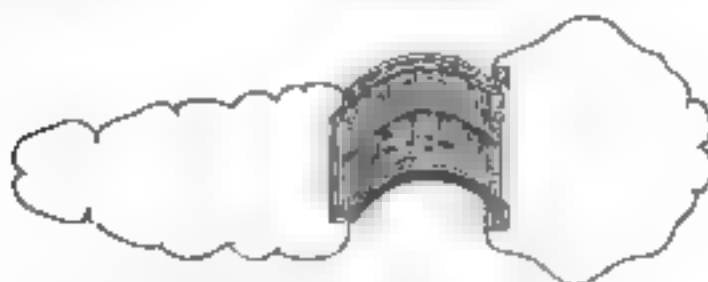


THE UNIVERSITY OF CHICAGO

It is a pity that the book is not more widely known, for it is a most valuable contribution to the history of the Church in the East. The author's style is clear and concise, and the book is well illustrated with many maps and photographs. It is a most valuable contribution to the history of the Church in the East.

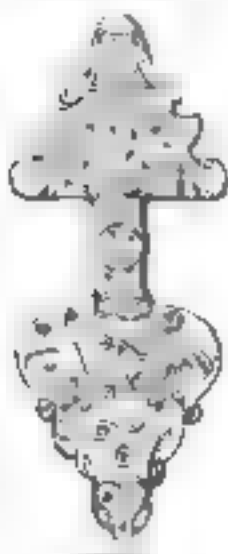
[illegible]

bronze age, was used as a dress ornament. The shawl is made in a simple
 broadly, the corners and one of which are almost covered with the
 tetragonal or style of drapery. There are six of the four corner. Some
 plain, four of which turn to the right and w. in the right. Another is
 a triskelion, the arms of which turn to two right.

[illegible]

In Scandinavian prose (and in other countries the Swedes took the form of a rectangle at least in initials) the ending from each corner is a being in a spiral form, sometimes a complete one, sometimes not.

The ornament is a small, circular, flat, and is made of a single piece of metal. It is decorated with a central circular motif, which is surrounded by a border of small, circular, raised dots. The ornament is shown in two views, one from the front and one from the back.



SMALL BROOCH WITH SWASTIKA.

Terracotta, light and buff.

Fig. 100.

with a buckle to reserve the thong. It contains two open Swastikas (obverse). In this and fig. 107 the border and accessory decoration consist largely of open curves, which, when represented separately, would, if placed together as a cross, form the same style of Swastika as those mentioned. Figs. 109 and 110 show sword scabbards, with Swastikas turned both ways. Fig. 111 shows two triskelions. Fig. 112 represents a gold brooch from a grave at Fyfe, reported by Wernicke and figured by Wernicke.¹ The brooch with open

Swastika bears further evidence of Scandinavian workmanship. There are other Swastikas of the same general form and style

and this specimen serves to distinguish between distinct periods in prehistoric times.

The ornament is a small, circular, flat, and is made of a single piece of metal. It is decorated with a central circular motif, which is surrounded by a border of small, circular, raised dots. The ornament is shown in two views, one from the front and one from the back.

bronze, silver plated and ornamented with

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Fig. 112.

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Fig. 112.

Fig. 112.

Fig. 112.

¹ Du Chailu, "Viking Age," p. 379.

decorated with Swastikas, showing its use in early Christian times.

See p. 218 for continuation of Swastika in Scandinavian or Danish gold bracteates.

Mr Paul de Clamille, in his "Viking Age" mentions many specimens of Scandinavian and Norse antiquities bearing Swastika marks of diverse styles. Bronze vessels (vol. 1, p. 106, note 1), iron spear point with incised Swastika incised with silver, discovered in a tumulus with burnt bones, Mauthoburg, fig. 336, another of the same, Volynsk, Russia, fig. 337, pottery vessel containing burnt bones, pointed iron knife, bronze needles, and melted glass beads, Bornholm, fig. 310, iron spearhead, Vinase bog find, (p. 207), banner of finely woven silk cloth

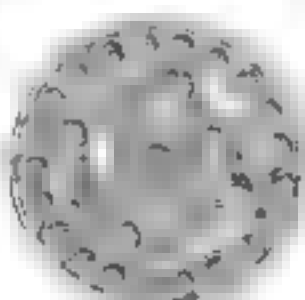


Fig. 310

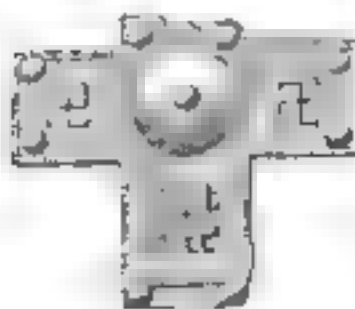


Fig. 336

bearing Swastika marks. The Swastika is also found on the banner of the Vinase bog find, and Apunggo

Scotland and Ireland.—Specimens of the Swastika have been found on the Ogam stones in Scotland and Ireland.

In the churchyard of Aghlish, county Kerry, Ireland, stand two stone-bearing Ogam inscriptions. At the top of one is an ancient Celtic cross, enclosed in a circle similar to fig. 336. Under it are two Swastika marks of four arms crossing at right angles, each arm bent to the right also at right angles. On two corners of the stone are inscriptions in Ogam script. The other stone is similar, but the cross is replaced by a Swastika. These are important and without apparent




Fig. 337

In Scotland the Swastika is also found on the banner of the Vinase bog find, and Apunggo

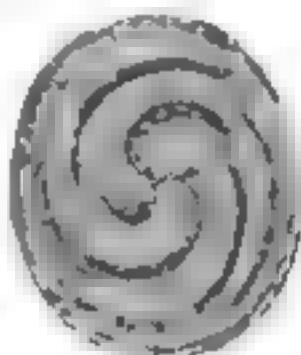
Christian tombs, associated with Latin crosses.

ends turned to the right, within a rectangle, and an ogee (triskelion) turned to the right, enclosed in a quatrefoil.¹

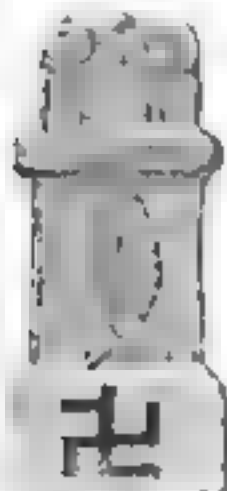
An Irish bowl showed a Swastika thus . Dr. R. Munro² reports from the Crannog of Loughnagrella country, Antrim, Ireland, two pieces of disk of thin bronze, representing (fig. 316), bearing the sign of the Swastika and having the four arms of the spirals turned to the left. The similarity of this figure with those shown on the shields of the Pima Indians of New Mexico and Ar

izona (figs. 257 and 258), is to be remarked. Fig. 317 shows a triskelion of asymmetric spi-

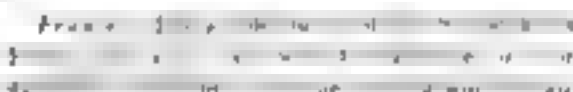
rales turned to the right. In the Crannog of Lochlee, near Tullylinton, a bronze pin was found (fig. 318), the head of which was enclosed in a ring. On one side of the head was engraved a Greek cross, on the other was a normal Swastika turned to the right. The same crannog furnished a piece of oak wood five inches square, which had been preserved, as were all the other objects, by the peat, on which was carved a triskelion (fig. 319) after the form and style of those on the Missoni round pottery.



Swastika "Lake Dwellings of Europe," p. 216.



Swastika "Lake Dwellings of Europe," p. 216.



Triskelion "Lake Dwellings of Europe," p. 216.



¹ "Migration des Symboles," p. 45.

² "Zemgredskai" "Zur Geschichte der Swastika," *Ant. A.* 8g. 216.

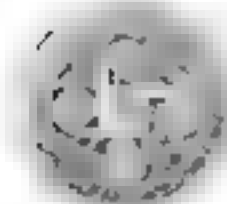
³ "Lake Dwellings of Europe," p. 216, pl. 112, figs. 20-22.


florish similar to that noticed by Dr Schlie-
mann on the spindle-wheel of Troy, and is yet
employed in making the Jain Swastika (fig. 33).

M. Alexander Bertrand¹ speaks of the dis-
covery at Veloux, in the department of Bouches
du Rhone, of the headless statue of a crouching
or squatting guard which has a row of Swas-
tikas across his breast, while beneath is a row
of crosses, Greek or Latin. The newest exam-
ples of the Swastika belonging to this epoch
have been found at Estienne, Hamout, and at
Aubrey, Namur, Belgium, on pieces of Roman
tile, also on a tombstone in the Roman or Belgio-
Roman cemetery of Juslenville near Pepinster.²
This is a Pagan tomb, as evidenced by the in-
scription commencing "D M" (*Dis Manibus*).³



in diameter, with a triakleon made by punched



This was from grave 113 in an Anglo-Saxon ceme-
tery at Repton, Derbyshire, England, discovered by
Thomas and sold at Boston, bought by A. W.
Franks and given to the British Museum. Grave-
113 had a large urniform fibula of bronze, partly
gilt, similar to those from Scandinavia, with a
Swastika on the centre ornament thus . The
slight curve or flourish on the outer end of the
bent arm of this specimen resembles the Jain Swas-
tika (fig. 33), though this bends to the left, while
the Jain Swastikas bend to the right. Fig. 221
shows an Anglo-Saxon bronze gilt fibula with a
dot and circle in its center. It was found in Long

¹Archæologia, 1880, xxxix, p. 240

²Archæologia, L, pt. 2, p. 408, pl.

by Waring. The Swastika is a symbol of good luck and is found in many places. The Swastika is a symbol of good luck and is found in many places. The Swastika is a symbol of good luck and is found in many places.

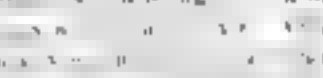
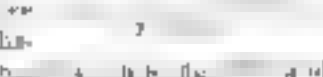
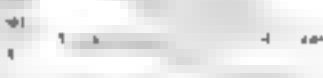
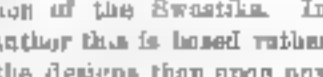
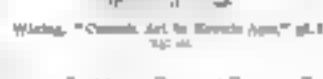
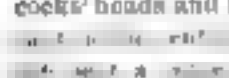
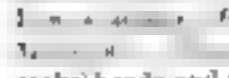
also stamped into the clay and arranged in isolated squares. There are twenty Swastikas in the band; though they all turn to the right, they are not repetitions. They were made by hand and not with the stamp. They are white on a blackish ground. The original, which is in the British Museum, is cited by Kambles and figured by Waring.⁴

(H) 274741 1 2 3 4 5 6 7 8 9 10

There has been much ink and imagination used, most of which has been wasted, in the discussion of this branch of the subject. The Swastika is a symbol of good luck and is found in many places. The Swastika is a symbol of good luck and is found in many places.



FIG. 100
STAMP SEAL



and also of the fact of Man. is not an evil

and from or modification of the Swastika. In the judgment of the author this is based rather upon the similarity of the designs than upon any likeness in their origin and history. The acceptances by modern writers of this theory as a fact

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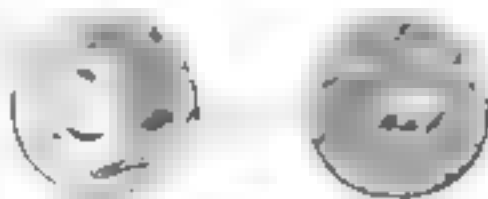
⁴ Ceramitic Art in Ramatze Area" pl. 10, fig. 10.

⁵ Ibid. pl. 11, fig. 50.

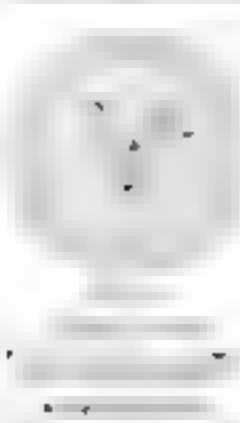
1910

This with the statues of the two goddesses, and the difference between them was so well recognized that one could not possibly have been mistaken for the other.

Triskelion, Sicily.—Now we pass to the consideration of the triskelion of Sicily. Fig. 127 represents a coin of Sicily. On the obverse the head of Persephone, on the



the reverse a triskelion. The triskelion is a figure with three legs, each bent at the knee, and the feet and toes turned out. Some of these have been represented covered with armor and the foot and leg pointed and spurred. It is evident that these are human legs, and so were not taken from the serpent propeller of Lycia, while



decipherment. Fig. 128 is taken from the shield of a warrior on a Greek vase representing Achilles and Hector, in which the armorial emblem of Sicily, the triskelion occupies the entire field, and represents plainly that it is three human legs, conjoined at the thigh, bent sharply at the knee, with the feet and toes turned out. Some of these have been represented covered with armor and the foot and leg pointed and spurred. It is evident that these are human legs, and so were not taken from the serpent propeller of Lycia, while

the triskelion is a figure with three legs, each bent at the knee, and the feet and toes turned out. Some of these have been represented covered with armor and the foot and leg pointed and spurred. It is evident that these are human legs, and so were not taken from the serpent propeller of Lycia, while

- and in the islands and countries about Sin y

clout armor and armed with spears.

Swastika

See in a separate

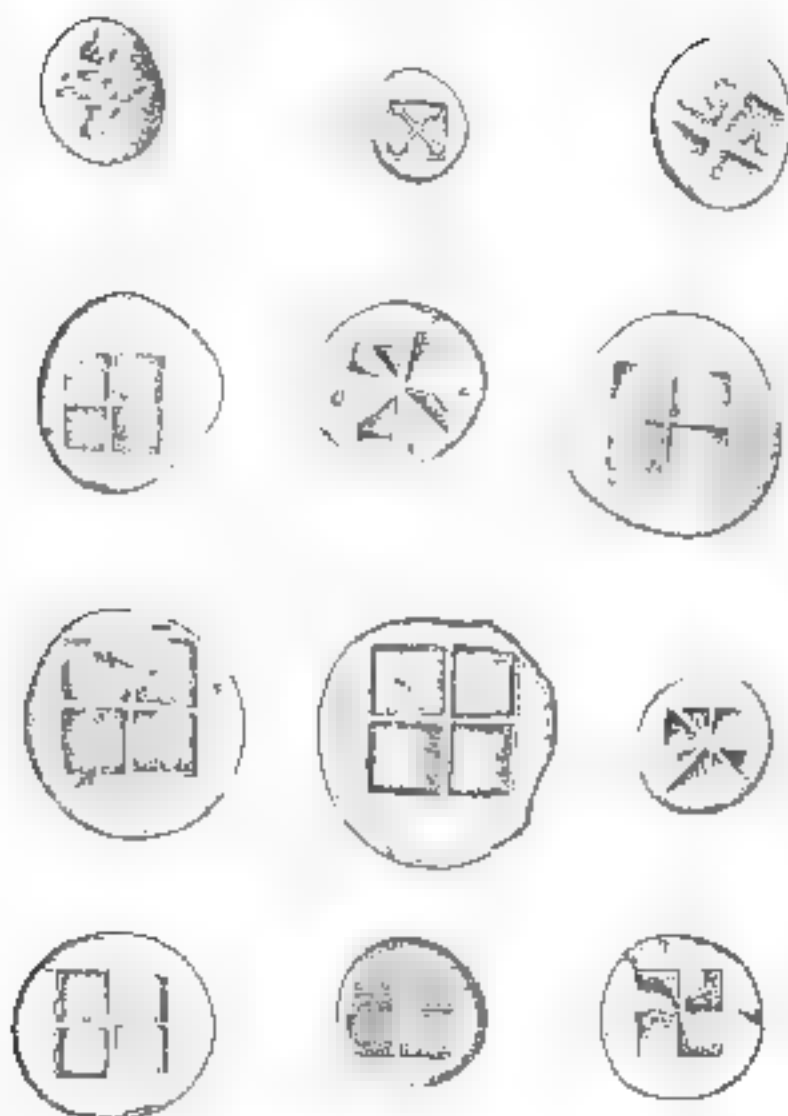
EXPLANATION OF PLATE 9



FIGURE MARKS ON REVERSE OF ANCIENT COINS

- Fig. 1. Cross-section of a coin. The central circle is labeled 'A' and the surrounding ring is labeled 'B'. The diagram is oriented vertically with 'A' at the top and 'B' at the bottom.
1. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).
 2. Silver coin of Athens. Inscribed square with circular ornament.
 3. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).
 4. Silver coin of Athens. Inscribed square.
 5. Silver coin of Athens. Inscribed square.
 6. Silver coin of Athens. Inscribed square.
 7. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).
 8. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).
 9. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).
 10. Silver coin of Athens. Inscribed square.
 11. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).
 12. Silver coin of Athens. Inscribed square. The earliest known coinage (see p. 10).

*The earliest known coinage was the silver coin of Athens, the earliest known coinage (see p. 10).

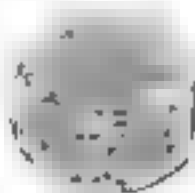
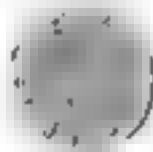


PUNCH MARKS ON REVERSE OF ANCIENT COINS

had these arms lengthened an eighth of an inch would confessedly become a square.

Siccatika on ancient

appeared on ancient coins. It did appear, but seems to have been of a later date and to have belonged farther east among the Indians. Fig. 238 shows an ancient (Hindu?) coin reported by Waring who dates



to Alexander, about 370 B. C.

The coins shown in the preceding figures are from the same series. The coins are of the same type, but the symbols are of different sizes. The symbols are of the same type, but the symbols are of different sizes. The symbols are of the same type, but the symbols are of different sizes.

¹ Numismatische Chronik, new series

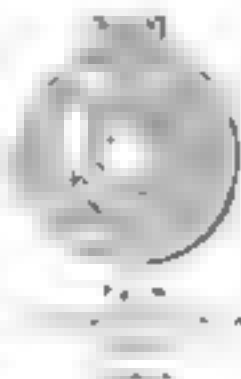
² "La Migration des Symboles," figs 17-120



destroyed by Nadir Shah. See p. 772.

The answer to this is the same given throughout this paper, that it may be true, but there is no evidence in support of it. Max Müller² argues that this specimen is decisive of the meaning of the stress upon the position which the Swastika held

when it is represented the sun or sunlight; but all this seems now forgotten. A coin from Gaza, Palestine, ancient, but date not given, is attrib-



Swastika on Danish gold bracteates.—Fig. 236 represents a Danish gold bracteate with a portrait

curve or flourish similar to that of the Jains (fig. 33).



¹Archæologia, XLVII, pt. 2, 1885, p. 308.

²Athenæum, August 20, 1889.

³"Viking Age," II, figs. 107, 108.

Fig. 237. A gorget of the same *Fulgur* shell (fig. 239); a second gorget of *Fulgur* shell with

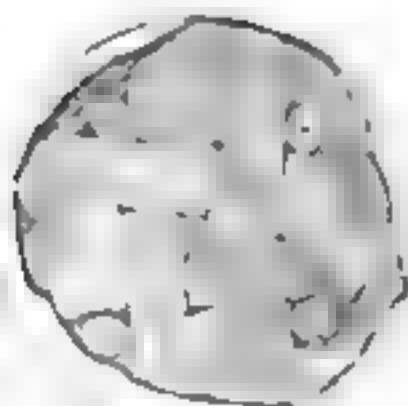


Fig. 237. A gorget of the same *Fulgur* shell (fig. 239); a second gorget of *Fulgur* shell with

17 skulls could be preserved. There had been no regularity in placing the bodies.

The peculiar form of this Swastika is duplicated by a Runic Swastika in Sweden, cited by Ludwig Müller and by Count d'Alviella.¹

The following objects were found in the mound on Pains Island associated with the Swastika shell (fig. 237) and described, and many of them figured: A gorget of the same *Fulgur* shell (fig. 239); a second gorget of *Fulgur* shell with seven inches in length, of diorite

including needles and paddle-shaped objects. The shell objects (in addition to the disks and gorgets mentioned) were piece made from the columella of *Fulgur* (*Busyon peregrina*?) of the usual form and about four inches in length. There were also found shell beads, cylindrical in form, an inch in length and upward of an inch in diameter with other beads of various sizes and shapes made from various shells, and natural specimens of



a small shell from the Big Togo mound,

¹Proc. Royal Danish Acad. Sci., 54th ser., 141 p. 64.



ENGRAVED FULGURITE SHELL, REMARKING STATUE OF BUTORA
 Taka Nippon, Yamanashi
 Cat. No. 1841. U. S. N. 21



tika will be described further on



stantial evidence in its favor

rule, which has no connection, however, with the

There can be no doubt
suspected and not their

Library. Manuscript. Catalogued by Dr
London 1851, republished by Dr. Grossmann, Am. Jews' Archives, 1941

Bureau of Ethnology, pages 379-384

to list form, segregated by skeletons

50 100 150 200 250 300 350 400 450 500 550 600 650 700 750 800 850 900 950 1000

- [illegible]

97 4178

6. One [majah] spurs barbed, a
[majah], another [majah] [majah] [majah] [majah] [majah] [majah] [majah] [majah] [majah] [majah]

mouth-head, max above gills, one solitary jaw with two denticles, two shell
denticles depressed, twenty-seven dorsal scales, two lower teeth, one im-
paleament (replaced), ple
denticles with dorsal

[illegible]

60. Հիմա խնդրե՞լ եմ քեզ, որքա՞ն է քաղաքի օդի մաքրման արդյունքը:

equally reliable

[illegible]

12 H

NAME: _____ PHONE: _____

■ 東京大学大学院 工学系研究科 情報工学専攻 博士 佐藤 大輔

Т. _____ И.И. ГЕОРГЕВИЧ

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The first of these was the Fort Valley, located on a small hill about 1 mile from the town of Fort Valley, Georgia. It was discovered by the late Dr. J. W. Foster, who was a member of the Georgia Society of Naturalists. The second was the Fort Valley, located on a small hill about 1 mile from the town of Fort Valley, Georgia. It was discovered by the late Dr. J. W. Foster, who was a member of the Georgia Society of Naturalists. The third was the Fort Valley, located on a small hill about 1 mile from the town of Fort Valley, Georgia. It was discovered by the late Dr. J. W. Foster, who was a member of the Georgia Society of Naturalists.

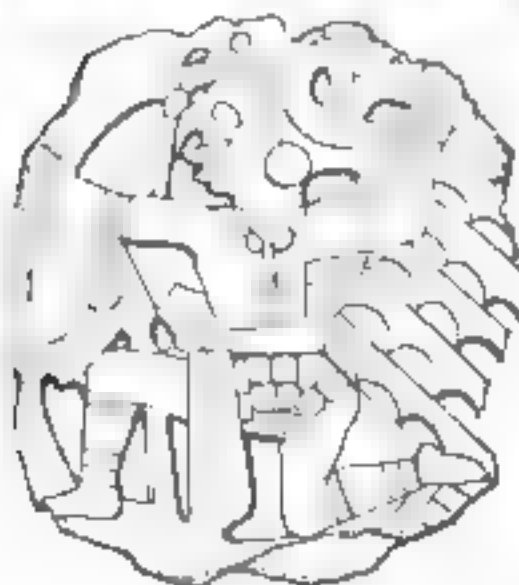


Fig. 112.

TRIANGULAR STONE.

Triangular stone-tablet with dots and circles.

Fort Valley, Georgia.

Col. W. H. Foster, F. R. S. G.

unnumbered table around just within the arc of the circle shown in the center of the plan. The excavation contemplated the destruction of the mound by cutting it down to the surrounding level and scattering the earth of which it was made over the surface, and this was done. Preparatory to this, a survey and ground plan was made (pl. 12). I assisted at the survey and can vouch for the general correctness. The mound was surrounded by parallel lines laid out at right angles and marked by stakes 50 feet apart. The mound was found to be 530 feet long and 150 feet wide. Stuffer and Davis reported

The first of these was the Fort Valley, located on a small hill about 1 mile from the town of Fort Valley, Georgia. It was discovered by the late Dr. J. W. Foster, who was a member of the Georgia Society of Naturalists. The second was the Fort Valley, located on a small hill about 1 mile from the town of Fort Valley, Georgia. It was discovered by the late Dr. J. W. Foster, who was a member of the Georgia Society of Naturalists. The third was the Fort Valley, located on a small hill about 1 mile from the town of Fort Valley, Georgia. It was discovered by the late Dr. J. W. Foster, who was a member of the Georgia Society of Naturalists.

Drawn by J. W. Foster, 1894. In the collection of the Smithsonian Institution, Chicago, 1894.

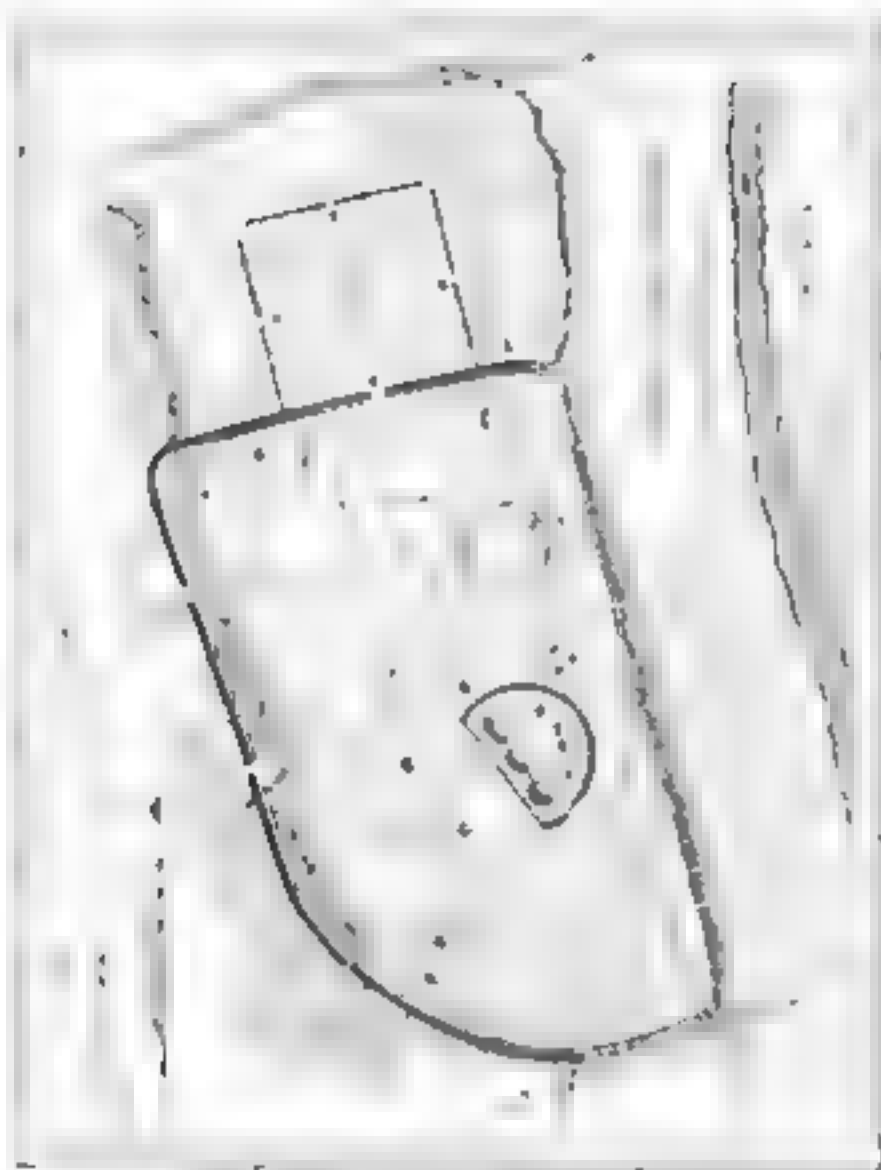
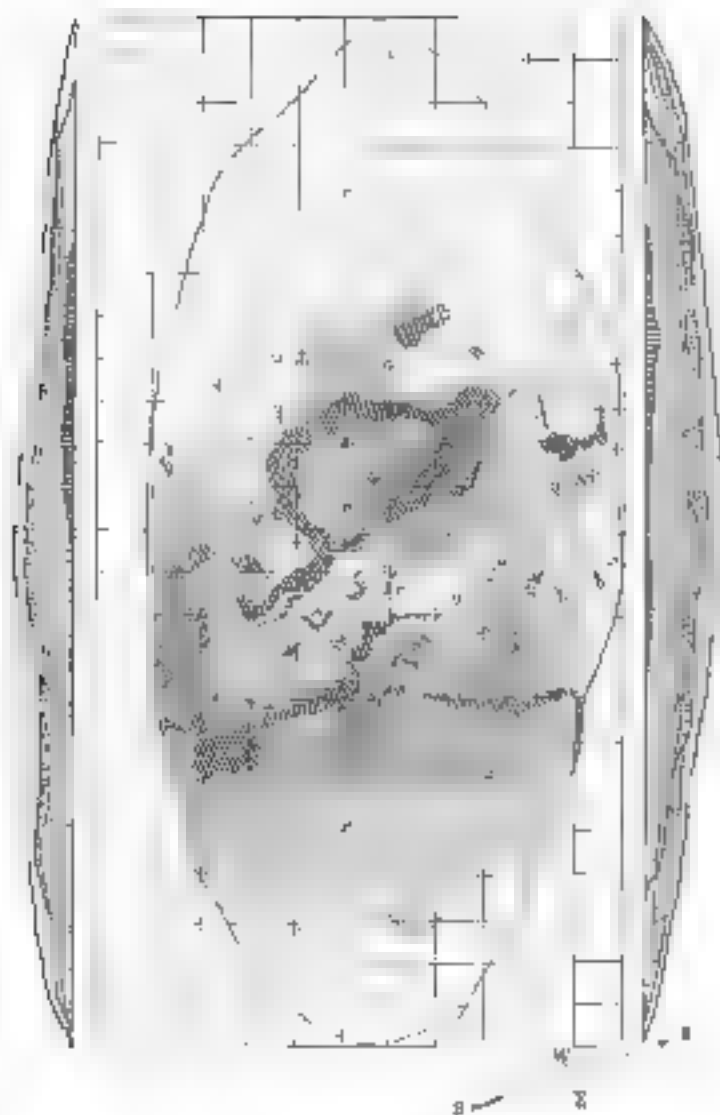


Figure 1. A large, irregularly shaped, light-colored object, possibly a piece of wood or stone, with a small, dark, circular hole near the bottom center.



PLAN OF MOREWELL MOUNDS IN WHICH ABORIGINAL COINED SILVER WAS FOUND

Scale 0 to 100 feet

their "Ancient Mound on the Miami Valley" 40 ft. of
 also some of the same material found by Professor Putnam. The
 Turner group of mounds in the valley
 of the Middle Miami. They had been
 apparently laid between two layers of
 bark, whether for preservation or mere
 convenience of deposit, can only be
 guessed.

The following list of objects is given,
 to the end that the reader may see what

was associated with
 these newly found
 copper Swastikas.
 Five Swastika
 crosses (fig. 344), a
 long mass of copper
 covered with wood
 on one side and
 with squares and
 five similar designs
 traceable on the
 reverse smaller mass

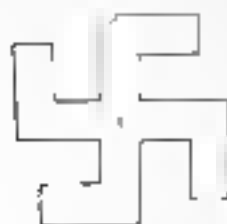


Fig. 344.

SWASTIKA CROSS OF THIN
 COPPER.

Harwell Mound, Ross
 County, Ohio.

1/2 inch.



Fig. 345.

Copper cross with wood on one side.

One side with
 wood, other side
 copper.

Another example of the same design is a
 cross of wood with copper on one side and
 the other side of wood. It is 1/2 inch in diameter and
 has holes in center, represented in fig. 346, and
 thus used as a hole in the wood, together

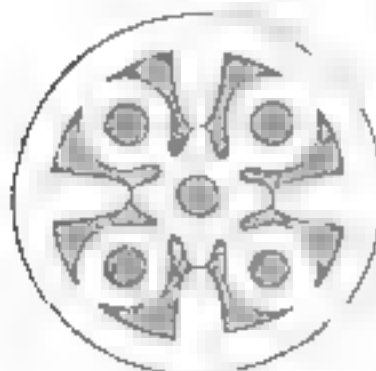


Fig. 346.

Circular object with four holes.
 Harwell Mound, Ross
 County, Ohio.

1/2 inch.

also large circular,
 with four holes
 in center, one (fig.
 347) 7 1/2 inches in
 diameter; another
 fig. 348 somewhat
 smaller, 6 inches in
 diameter. The
 distance between
 the extreme length
 over the arms
 being 8 1/2 inches.

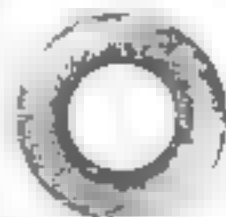


Fig. 347.

Large circular object with four holes.

Harwell Mound, Ross
 County, Ohio.

1/2 inch.

About five feet below the deposit of
 sheet copper and 10 or 15 feet to the
 west, two skeletons lay together. They
 were covered with copper plates and
 fragments copper lacquets, and pearls.

Below them, the skeleton of a man
 was found, and the skeleton of a woman
 overlaid.

There were also for me sixty-six copper hatchets, ranging from 15 to 25 inches in length; twenty-three copper plates and fragments, one copper angle; eleven semicircles, bars, etc.



Fig. 23.

STAR-SHAPED ORNAMENT OF
COPPER, 1 7/8 inch.

Hayward Mount, Elko
County, Idaho.

W. H. Holmes.

much plates for my fragmentary and in a copper stencils of various circles, triangles, bars, etc. copper objects, sawed up twenty ceremonial objects, such as a fixed copper two diamond-



Fig. 24.

FISH ORNAMENT OF COPPER.
Hayward Mount, Elko County, Idaho.



Fig. 25.

Diamond-shaped copper ornament,
Hayward Mount, Elko County, Idaho.
W. H. Holmes.

shaped stencils, copper (fig. 249), four peculiar spool-shaped copper ornaments, perforated, showing repoussé work (fig. 250).

I made sketches of two or three of the bone carvings, for the purpose of showing the art of the people who constructed this ornament, so that by comparison with that of other known peoples some knowledge may be obtained, or theory advanced, concerning the race or tribe to which they belonged and the epoch in which they lived. Fig. 251 shows an exquisite bone carving of a parrot which belongs much farther south and not found in that locality in modern times. The design shown in fig. 253 suggests

a Mississippi bird, and the zoologists of the Museum, while unable to determine with exactitude as to whether it comes from the bird-shaped condition of the fragment, report it more likely to be the



HUMAN SKULL WITH COPPER-COVERED

Endocranium, Fragmentary Skull in the 'Endocranium'



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Thousands of years ago, the Swastika was a sacred symbol of good luck and happiness. The Swastika was a symbol of good luck and happiness and other investigators. Much of it may be undetermined. It is strange to find so many objects brought such long distances, and we may not be able to explain the problem presented; but there is no authority for regarding it as a symbol of good luck and happiness. By what people



FIG. 20.

Swastika symbol of good luck and happiness. The Swastika was a symbol of good luck and happiness and other investigators. Much of it may be undetermined. It is strange to find so many objects brought such long distances, and we may not be able to explain the problem presented; but there is no authority for regarding it as a symbol of good luck and happiness. By what people

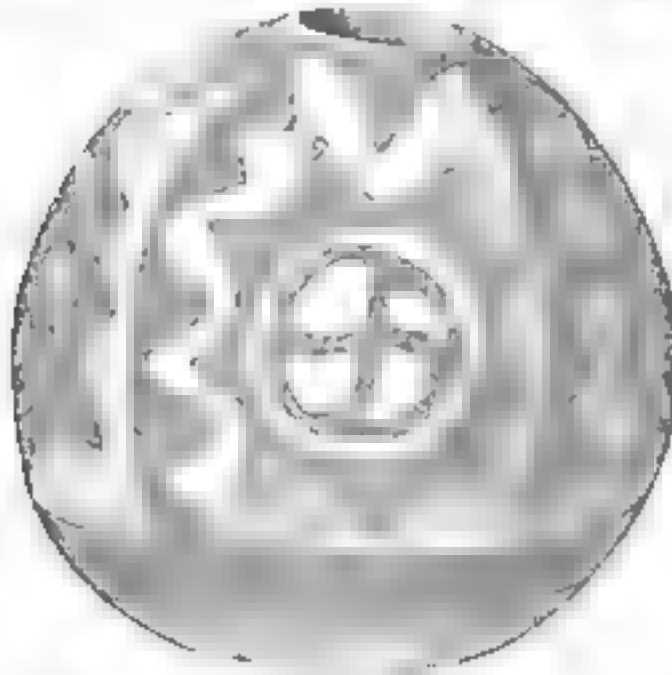
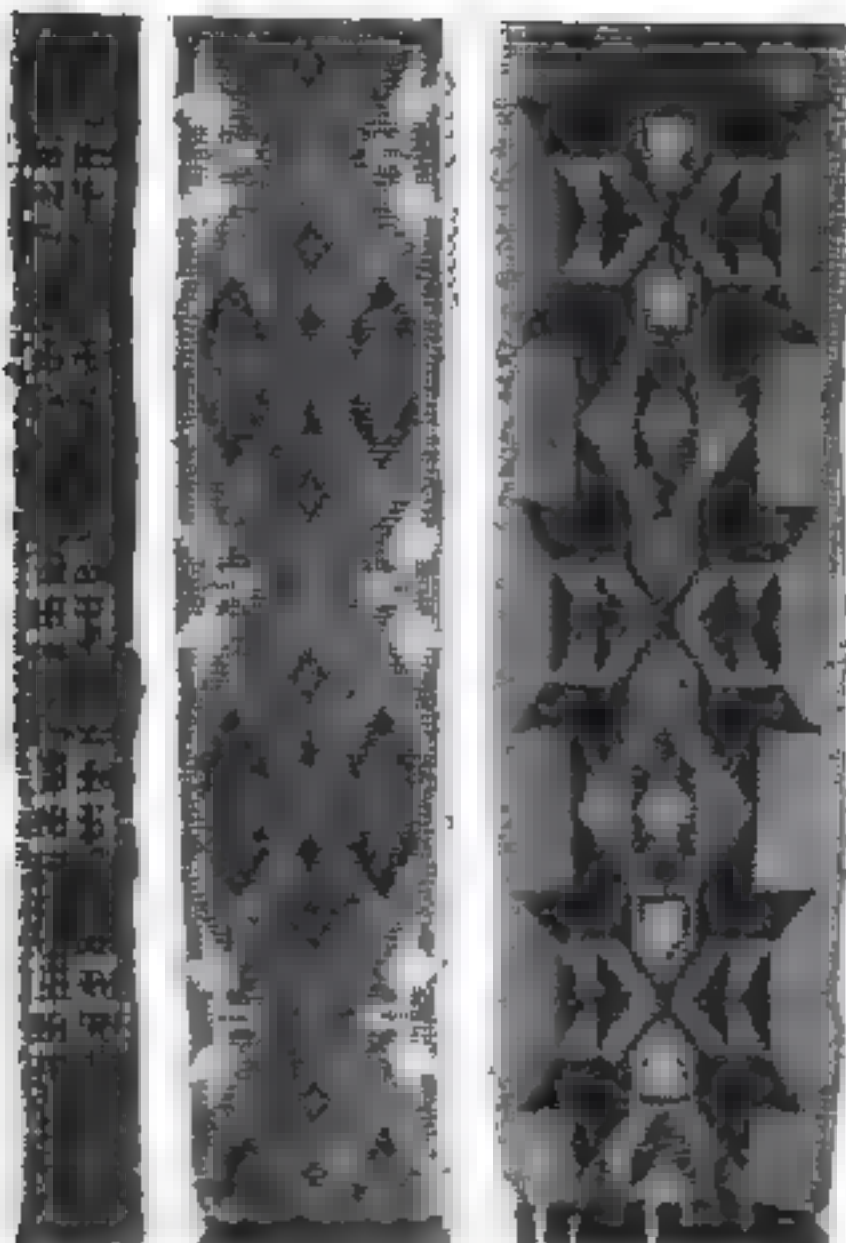


FIG. 21.
Swastika symbol of good luck and happiness. The Swastika was a symbol of good luck and happiness and other investigators. Much of it may be undetermined. It is strange to find so many objects brought such long distances, and we may not be able to explain the problem presented; but there is no authority for regarding it as a symbol of good luck and happiness. By what people

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CENTRAL BORDER PLATE - SANDHIA CHAKRA ENGRAVING

100 mm. x 100 mm. x 100 mm.

outside of the center of the council lodge:

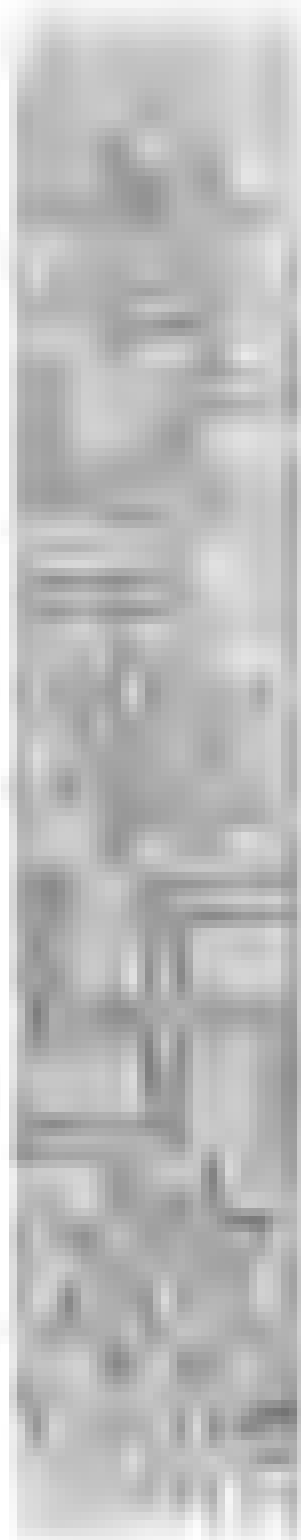
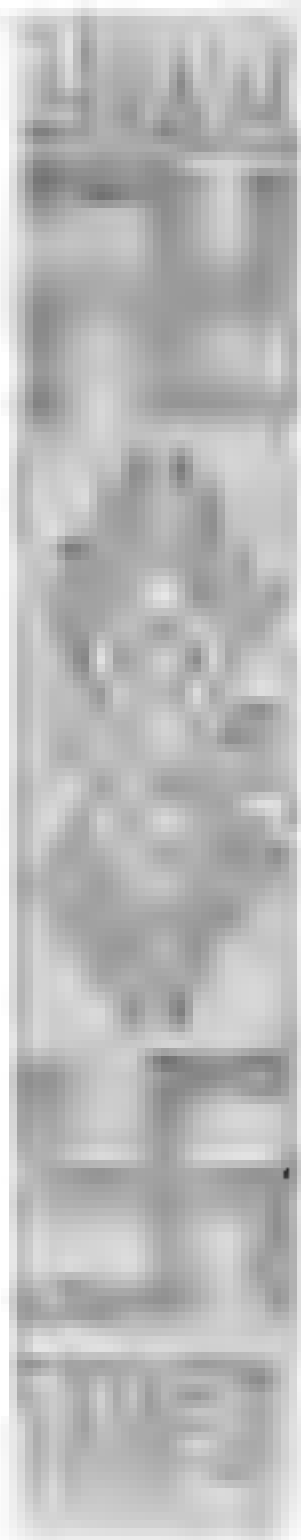
an inch square, writes, February 2, 1886, as follows

in weapons—born in the East
and is the source of all power

and lead away the people at the

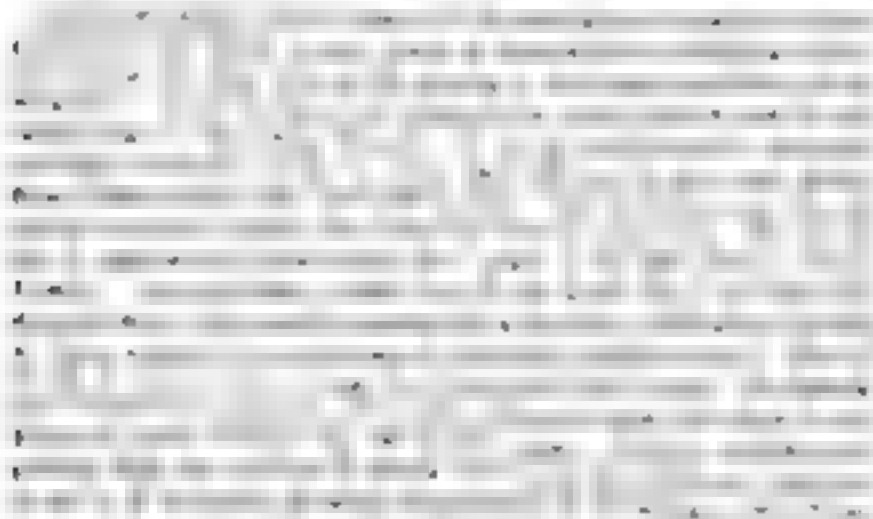
and those who worship the sun as

This was the last time I ever saw Mr. Dornay. He died within
and regretted by all who knew him.



Dr. Seidenmann reports.

Royal Museum at Berlin



Like marks, chiefly of the ogre form.

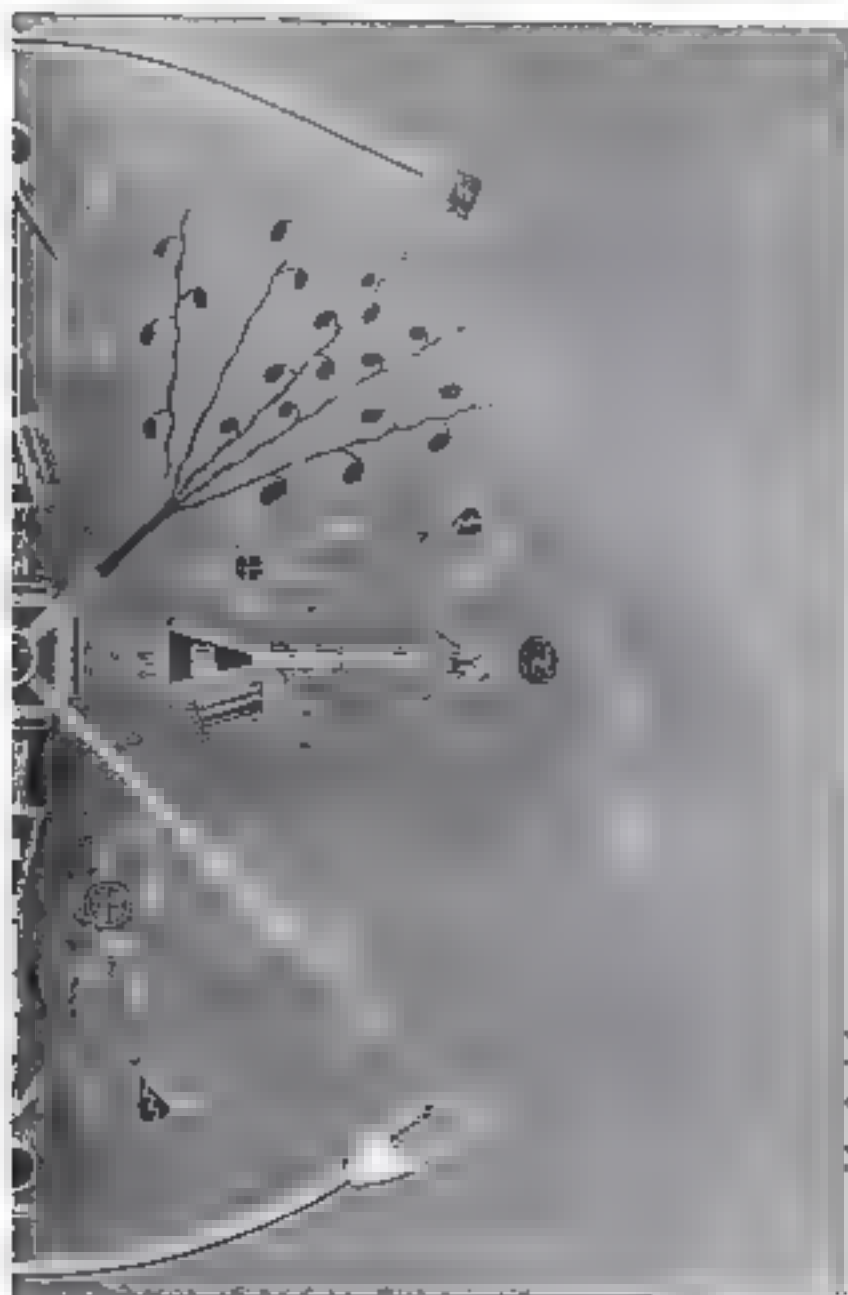


| List of specimens of the genus <i>Peromyscus</i> (Cricetidae) from the collection of the National Museum, Washington, D. C. | |
|---|---------------------------------|
| No. | Description. |
| 1 | <i>Peromyscus leucopus</i> (L.) |
| 2 | <i>Peromyscus leucopus</i> (L.) |
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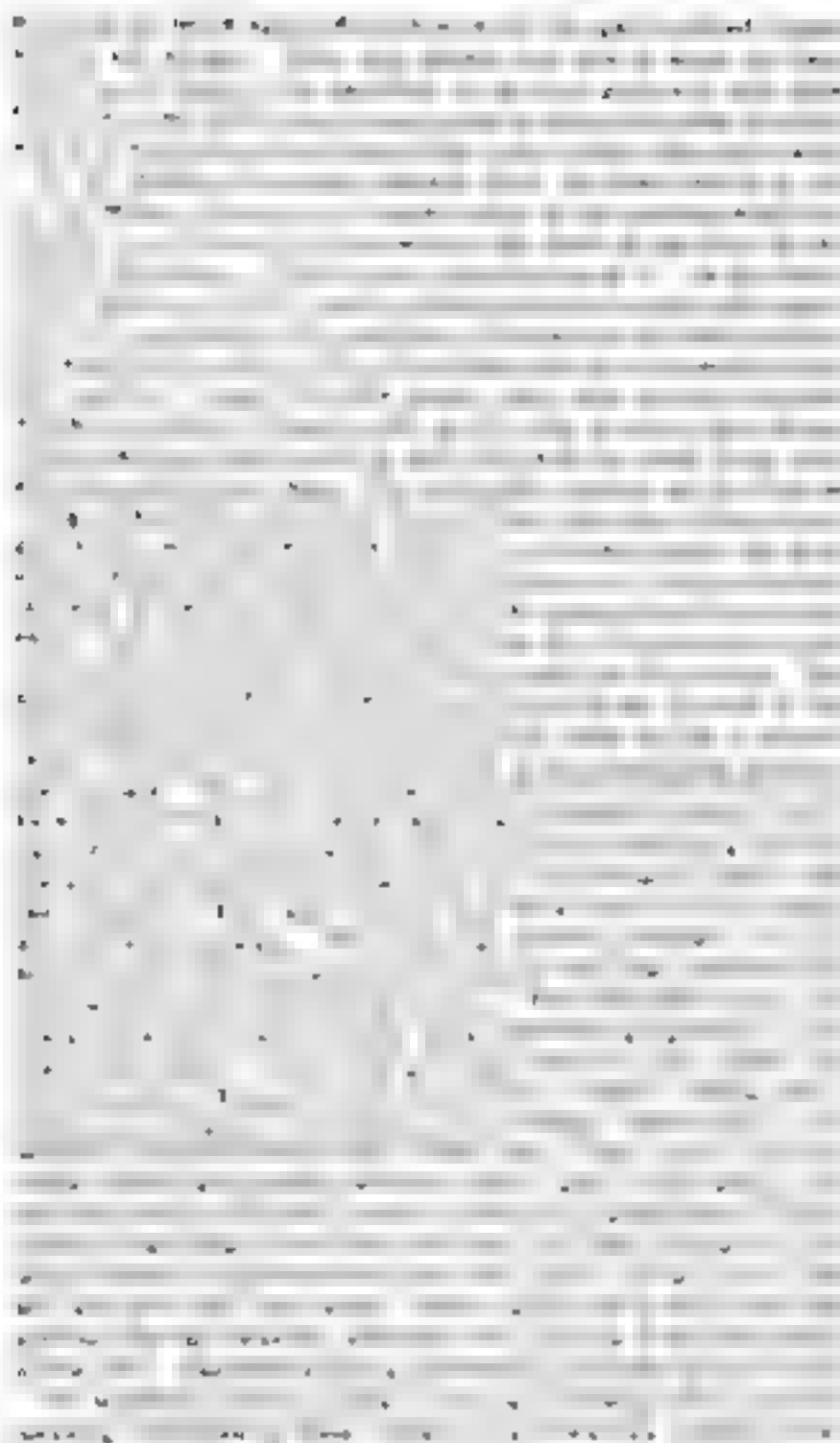
NAVALO DE PAINTING

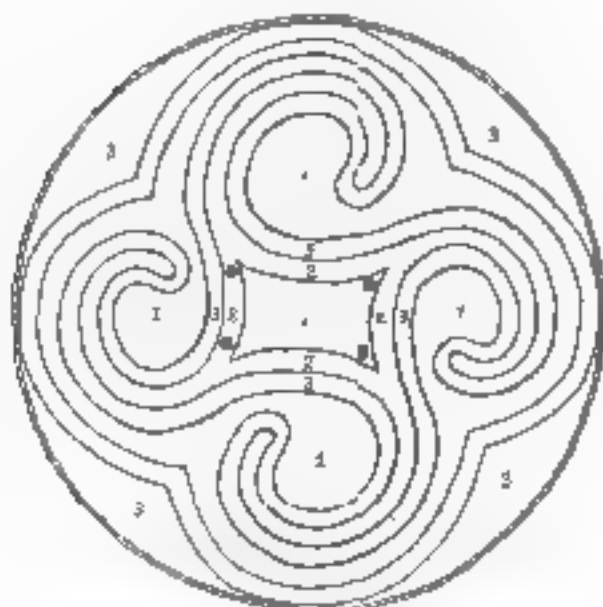
by Volodymyr Halytskyi, a Ukrainian artist, a Surreal and 1900



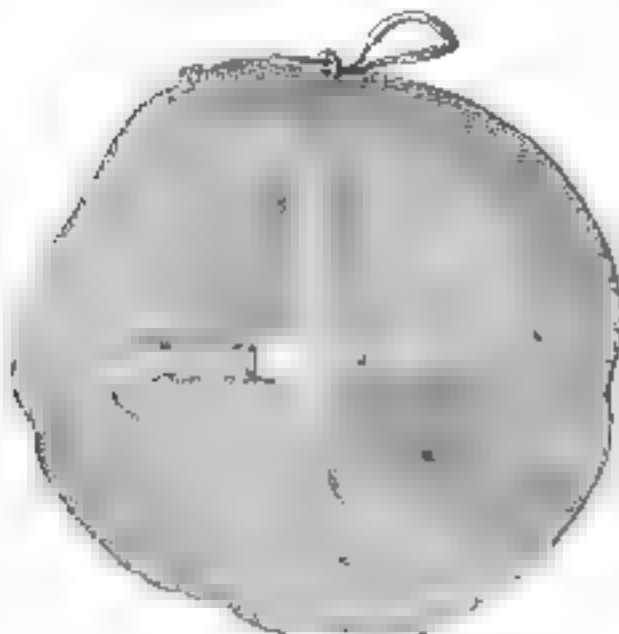
TRAINING SWASTIKAS

Left column: concept of the Bureau of Ethnology 1943-44. Pl. 37a





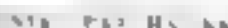
Fluorine

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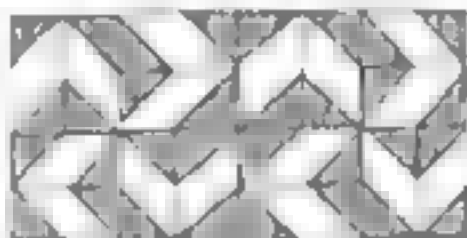
凡 15

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arrow shot at him by an Indian enemy



of rhomboids and right angled triangles sewed and grouped somewhat in the form of the Swastika (fig. 250). It is an inverted combination of patch work which formed a new pattern, and while it bears a resemblance to the Swastika, lacks its essential elements. It was not a symbol, and represents no idea beyond that of a pretty pattern. It stood



or K making the whole to be Chack or Kak, which, he says, is the word *sea* in the Mays language.

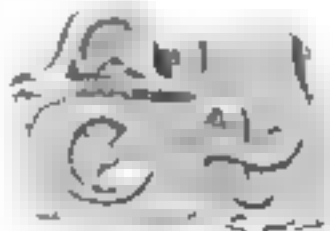
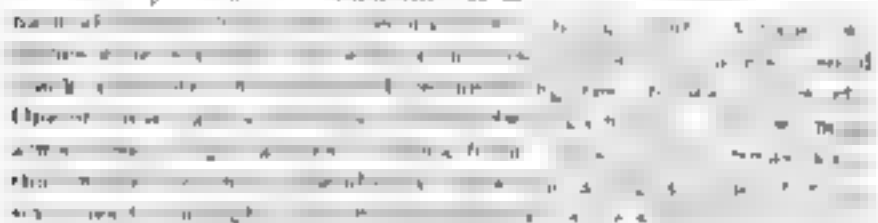


Fig. 30

A fragment of a incense burner (Cat. No. 2605, U. S. N. M.) found on Lejarza River, Costa Rica, by Capt. J. M. Dow, has on its bottom a Swastika similar to that on the incense burner from the same site. The fragment is a small, dark, cylindrical piece of pottery from Las Huelgas, Costa Rica, collected by Dr. J. F. Brankford. It is



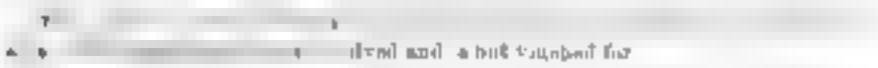
as though the lines and spaces had run together



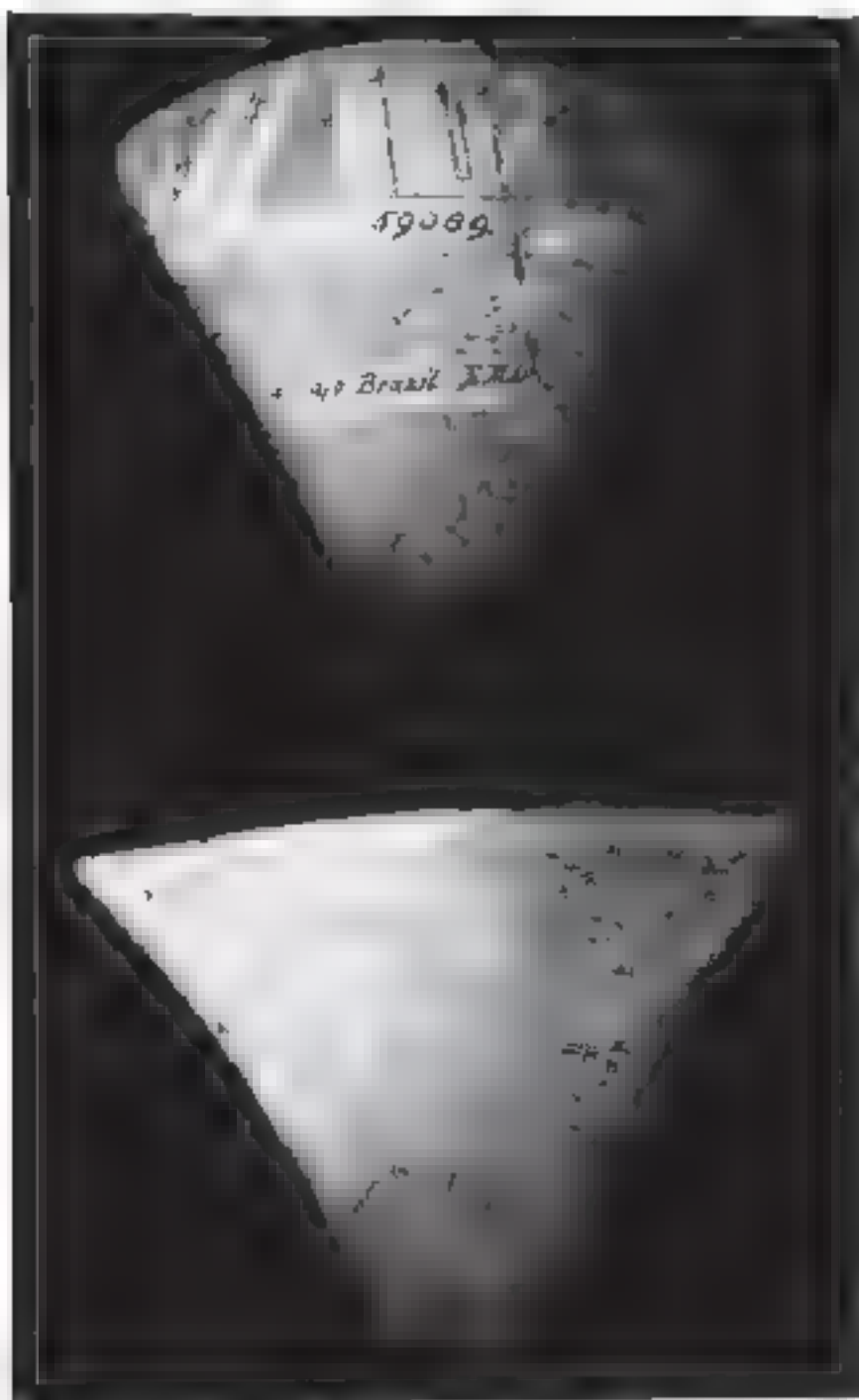
that it would be recalled in the charter of Brazil.



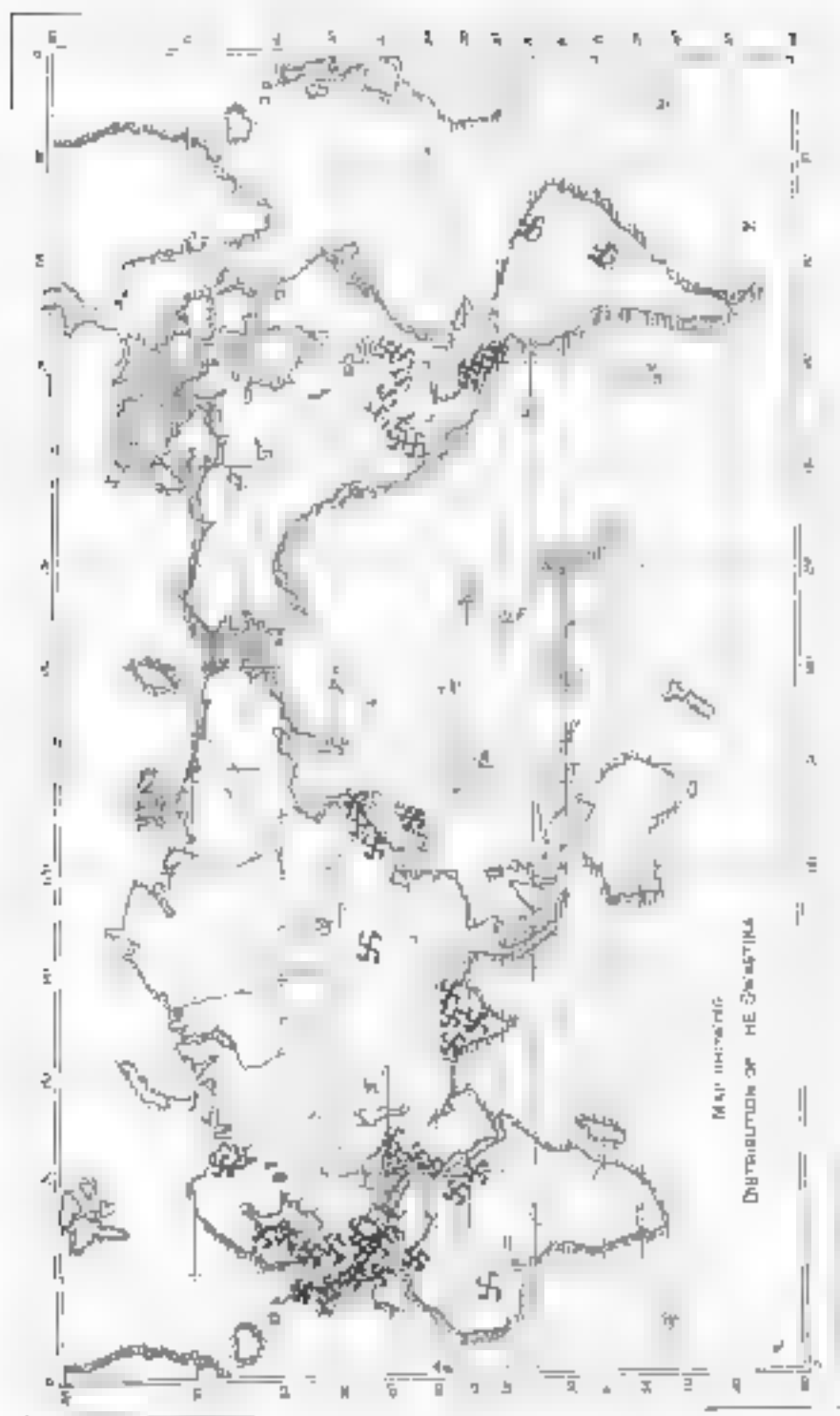
several were shown at the Chicago Exposition



equivalent to star of America and Belgium, sisters of Mexico, in the rock
Auriferite, and the Roman Venus.



FOURTH VENTRICLE - FIB. LARYNX
 (See also other plates)
 as given in detail
 and for (see also) R. 12 - N. 31

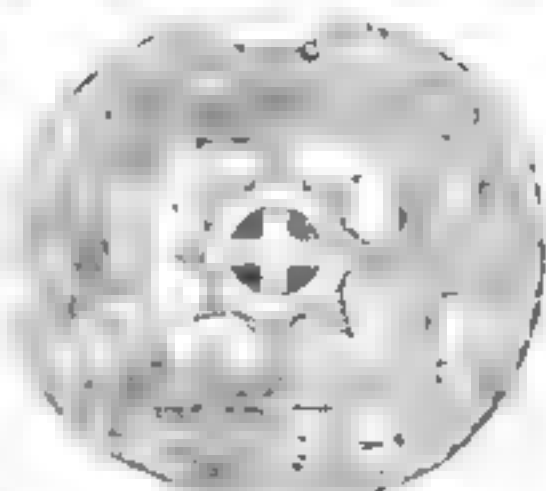


ORIGINAL AMERICAN ENGRAVING AND PAINTING

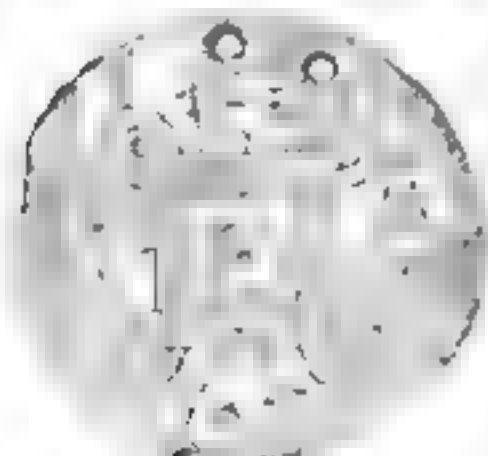


ent, the shells otherwise left entire, and they

ing or carrying liquids. When intended for ornaments, they were cut into the desired form and engraved with the design; if to be used as gurglets, holes were drilled for suspension. Frequently they were smoothed on the outside and the design engraved thereon. The preference of the natives



for the decoration of



and Roman works were in the collection of the patterns of this shellwork will be attempted, because figures will be required to give the necessary information for the interpretation.

the annual reports of the Bureau of Ethnology and, so far as relates to the subject, from Mr. Hallowell's paper on "Art in Shell of the Ancient Americans." I desire to ex-

obtained from the Bureau pub-

the same is common in the local and foreign literature. The design is engraved on the surface of the shell, and is of the same type as the design of the multitude of ancient sepulchra in the same locality. The design is engraved on the surface of the shell, and is of the same type as the design of the multitude of ancient sepulchra in the same locality. The design is engraved on the surface of the shell, and is of the same type as the design of the multitude of ancient sepulchra in the same locality.

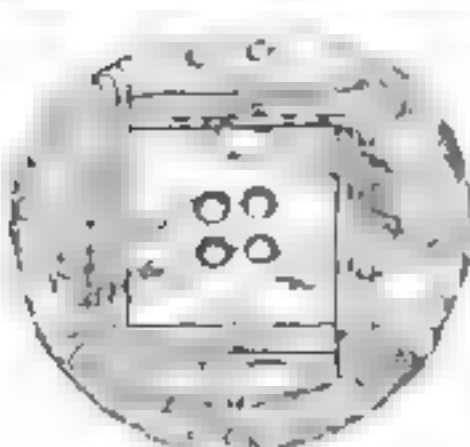


FIG. 904. Design of the Swastika.

resembling the Swastika.

of projecting from the center of each side of this square, opposite the arms of the cross, are four heads of birds representing the ivory-billed woodpecker, the heron, or the swan. The long, slender, and straight mandibles give the Swastika form to the object. Mr. Holmes says (p. 382) that he has been able to find six of these specimens, all of the type described, varying only in detail, workmanship, and finish.

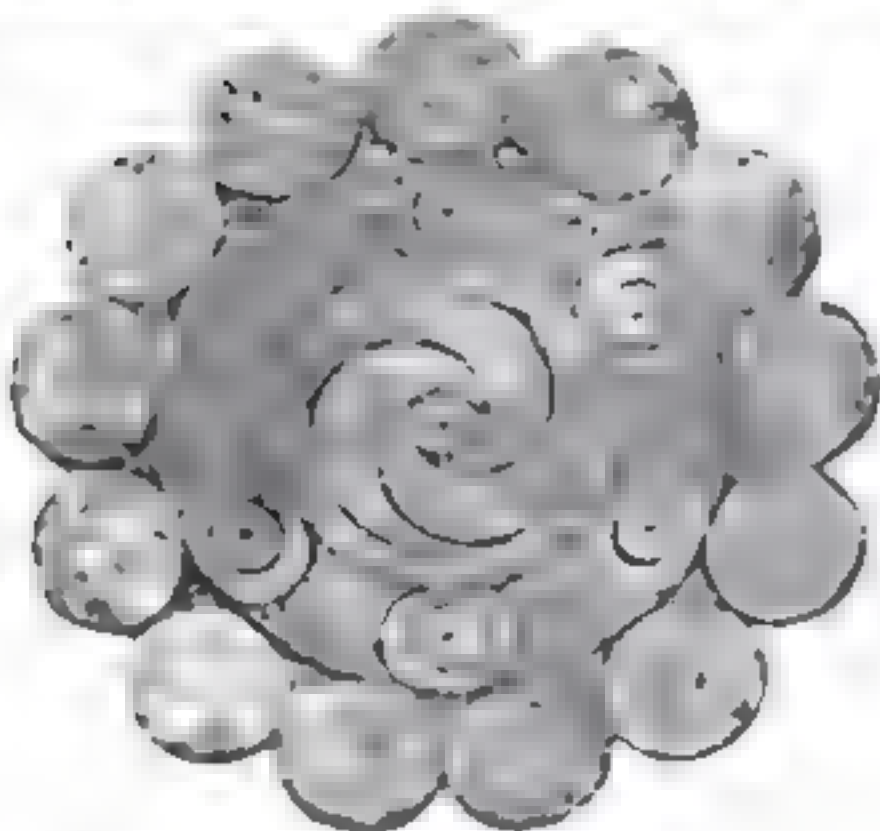
Figs. 904, 905, and 906 represent three of these shell gorgets, and are from the same grave, Cumberland River, Tennessee.

and are much worn.

The *tridentata*, *tridentata*, or *tridentata*. These are Greek and Latin in origin, and are of the same type as the design of the multitude of ancient sepulchra in the same locality. The design is engraved on the surface of the shell, and is of the same type as the design of the multitude of ancient sepulchra in the same locality.

flexed, sometimes hooked and spurred (p. 513).

been deemed proper to introduce them.



Thrombosed nodules (dandelion).

In some specimens they are so deeply cut
 ing crescent shaped perforations. Two
 have been made near the
 the disk

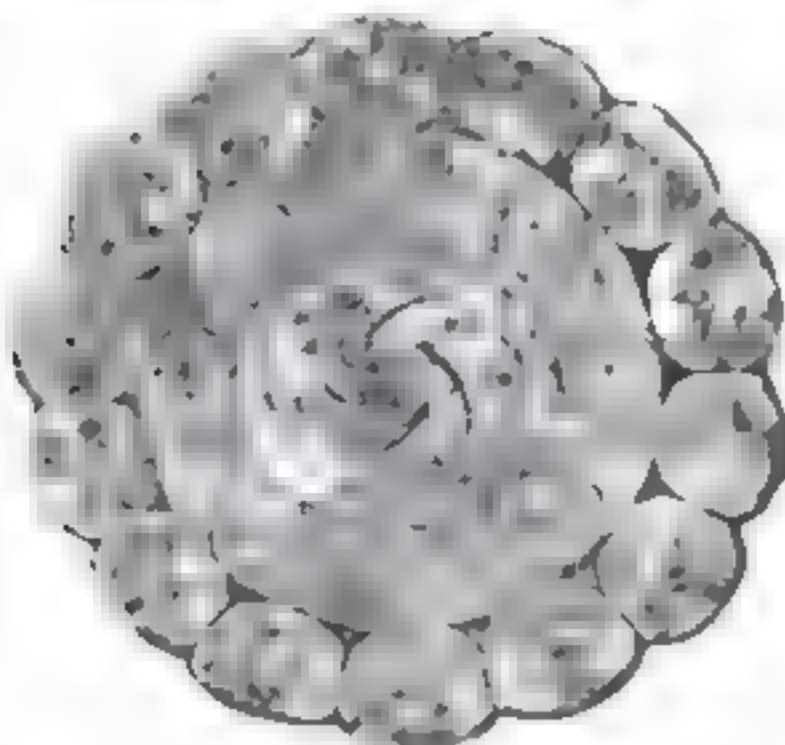
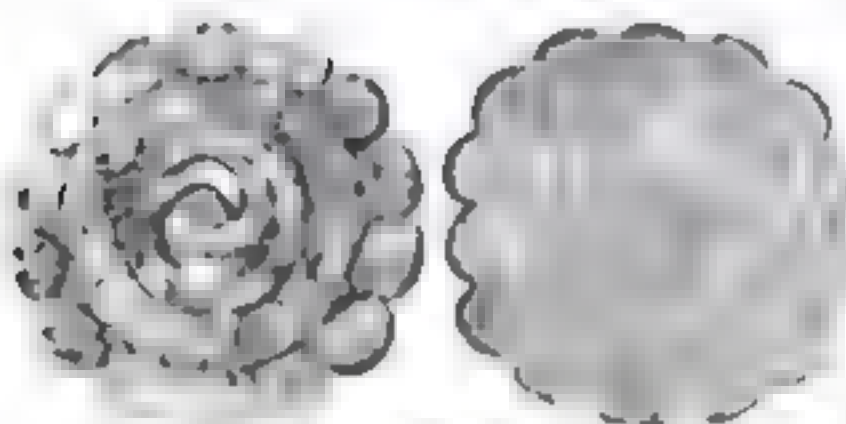
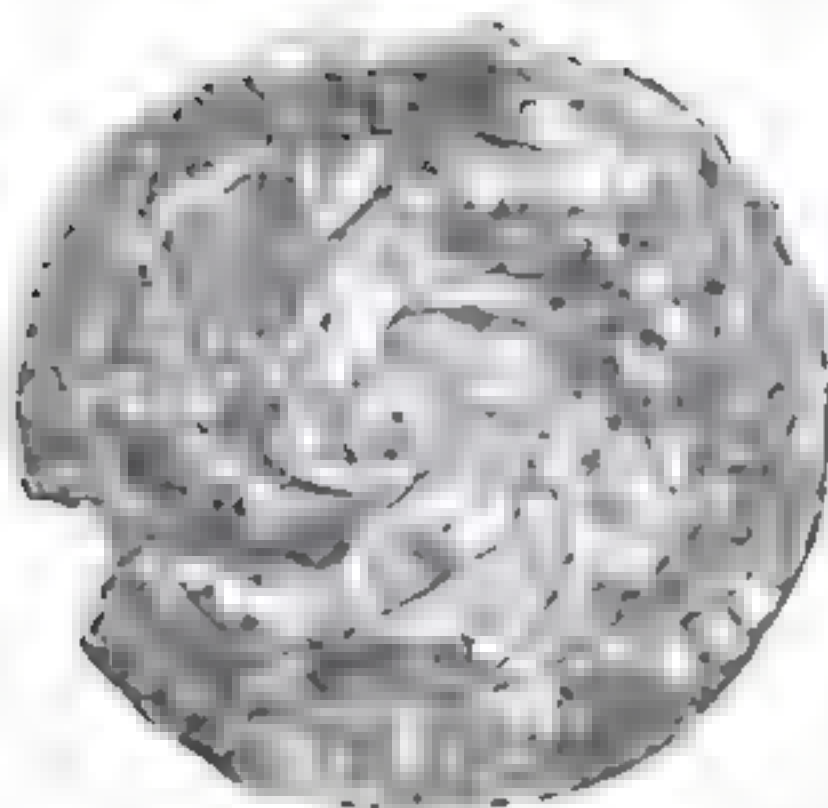


Fig. 108

*Second Ann. Rep. Bureau of Ethnology 1880-81, pl. 25, fig. 4

*Ibid. pl. 36, fig. 2



The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

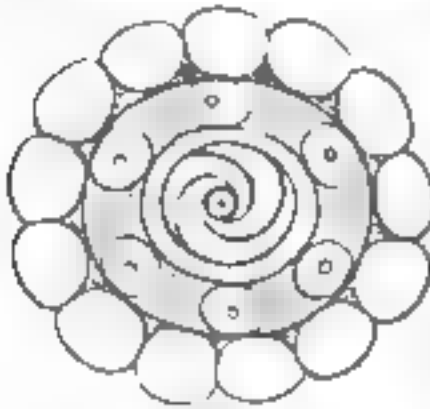


Fig. 270. A small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

finished, the outline having been cut in the shell sufficient to indicate the form, but not perfect. Figs. 270 and 271 show obverse and reverse sides of the same shell. It comes from one of the same deposit and original condition of these objects.

The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

edges of which give to the object a slightly raised rim. This object, as described by Dr. Joseph Jones, of New Orleans, as a specimen of the deposit and original condition of these objects.

The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

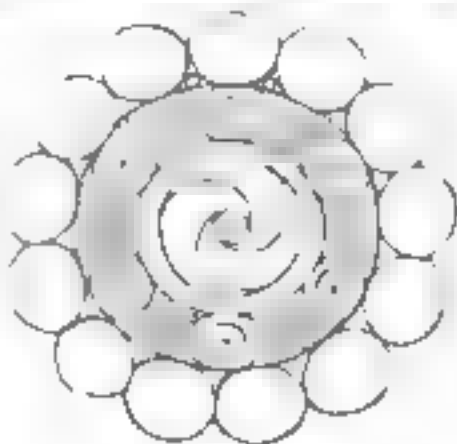
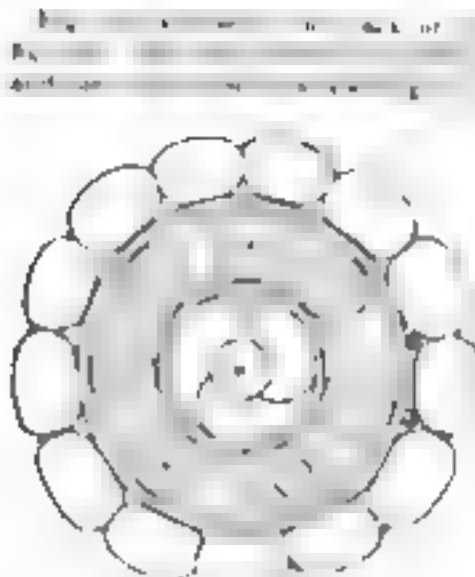


Fig. 271. A small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.

The object is a small, circular, flat, and slightly convex shell, the surface of which is covered with a fine, concentric, spiral pattern. The edges of the shell are slightly raised, and the surface is smooth and polished.



ENGRAVED BRASS DISC.

Tombstone.

Three-armed wheel (triskelion).

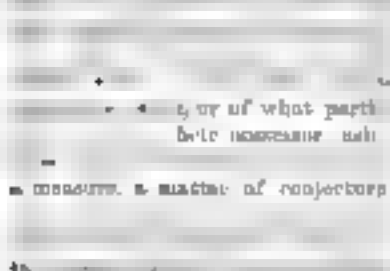
resulting from the deep engraving of the three lines of the volute on the concave side. The stone grave in which this

is a specimen of a monad on the banks of the Cumberland River, opposite Nashville, Ten.

carved in spirals, and may have greater or less relation to the Swastika. They are inserted for comparison and without any expression of opinion. They are drawn in dot line, and the spiral form is thus more easily seen.

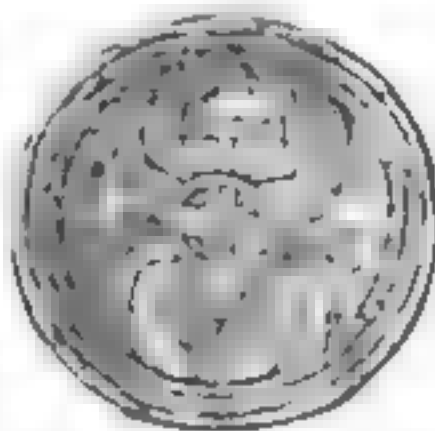
Mr. Holmes' mark
occasions much

and gives his theory concerning their use.
I will not venture to interpret these designs.



The spider. The spider was represented on the shell gorgets. Figs. 275 to 282 present

to 277 display the Greek cross in the center, surrounded by two concentric incised lines forming a circle which is the body of a spider. Fig. 276



Op. cit. p. 170, pl. 50, figs. 2, 3, 4
in. etc. = 38.



resembling the shell with the spider, and, though containing no cross nor resemblance of the *Bwanaka*, derives its value from having been taken from the same mound on Fains Island, Tananarive, as was the true *Bwanaka*. (See fig. 237.)

Bwanaka was a fa-

vorite, affording, as it did, an opportunity for the natives to make a display of elegance of design, and of accuracy and fineness in execution. Fig. 278 is a spec-

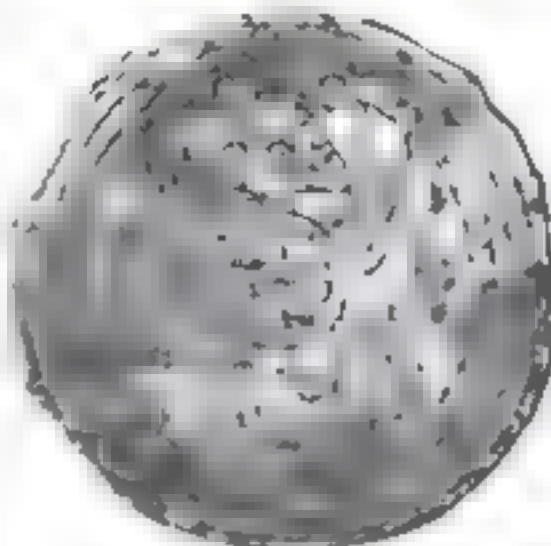
outside of the circle the two is shown by the color. This specimen is represented three-fourths size, and comes from M. Dubois.

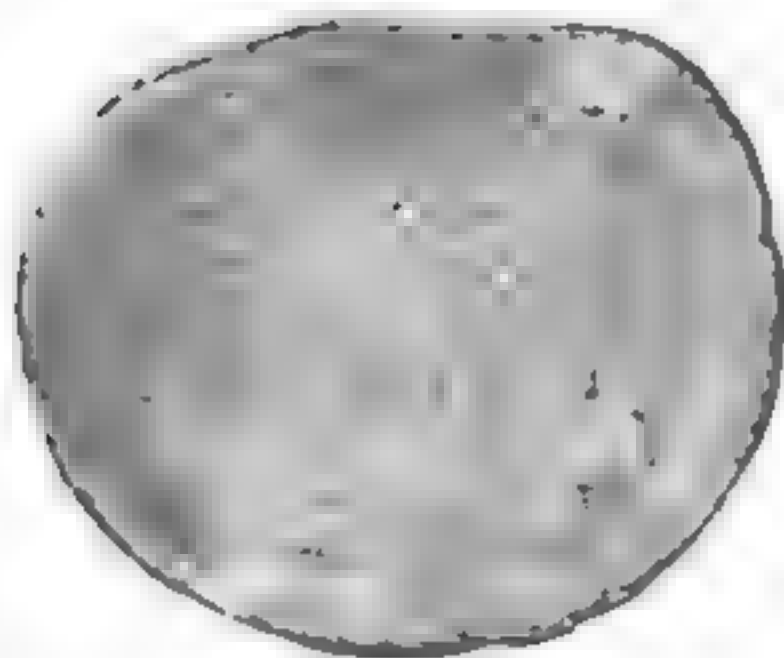
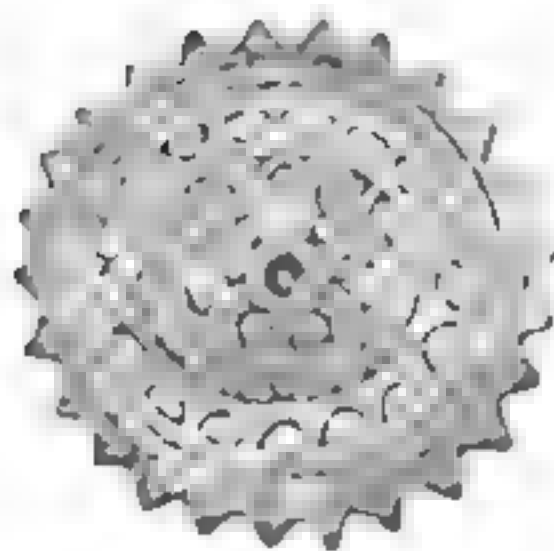
and others of similar design are also from

joining States, but the locality is more restricted than in the case with other shell ornaments.

The human face and

These were wrought upon shells in the same general localities. The engraving is always on the





There is also found a few small bones as well as pebbles, being of the same nature, and are found in the same position. The bones are smaller than the pebbles, and are of the same nature.

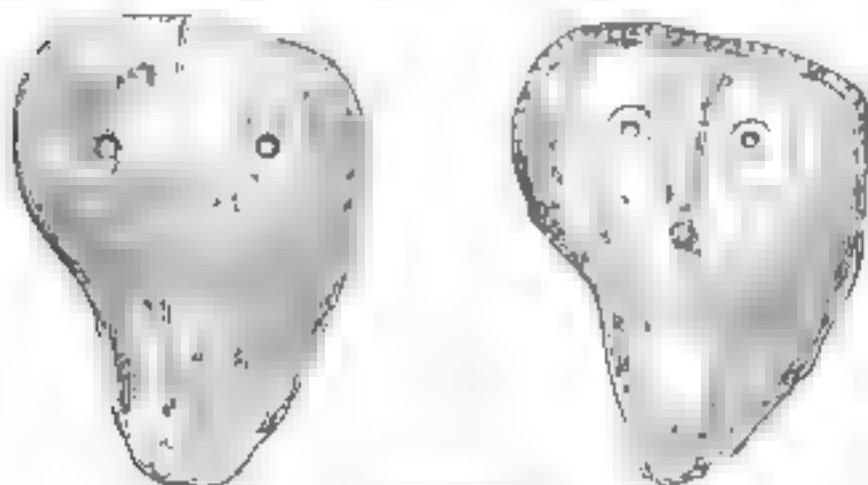


Fig. 10. (1894)

Fig. 10. (1894) The mask is of the same nature as the pebbles, and is of the same nature.

The mask is of the same nature as the pebbles, and is of the same nature.

The mask is of the same nature as the pebbles, and is of the same nature.

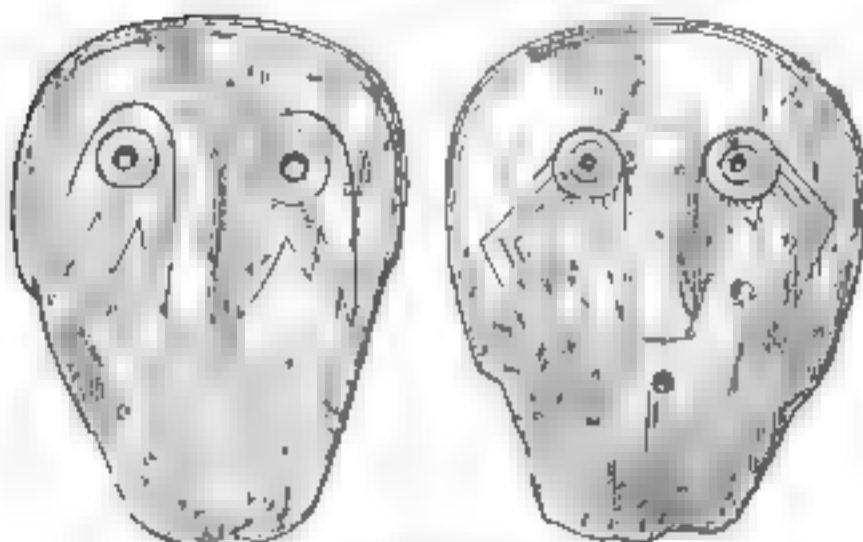
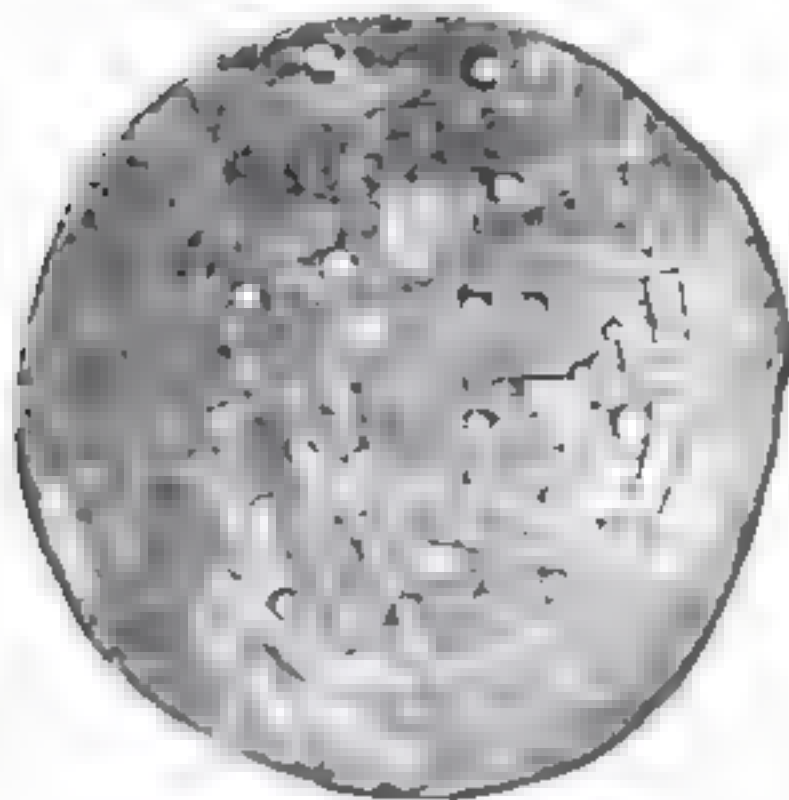
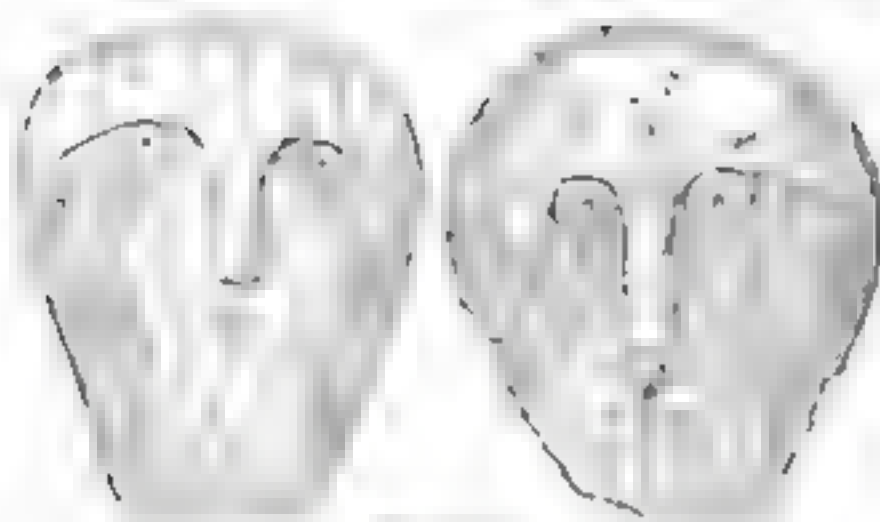


Fig. 11. (1894)

Fig. 11. (1894) The mask is of the same nature as the pebbles, and is of the same nature.

The mask is of the same nature as the pebbles, and is of the same nature.

The mask is of the same nature as the pebbles, and is of the same nature. The mask is of the same nature as the pebbles, and is of the same nature. The mask is of the same nature as the pebbles, and is of the same nature.

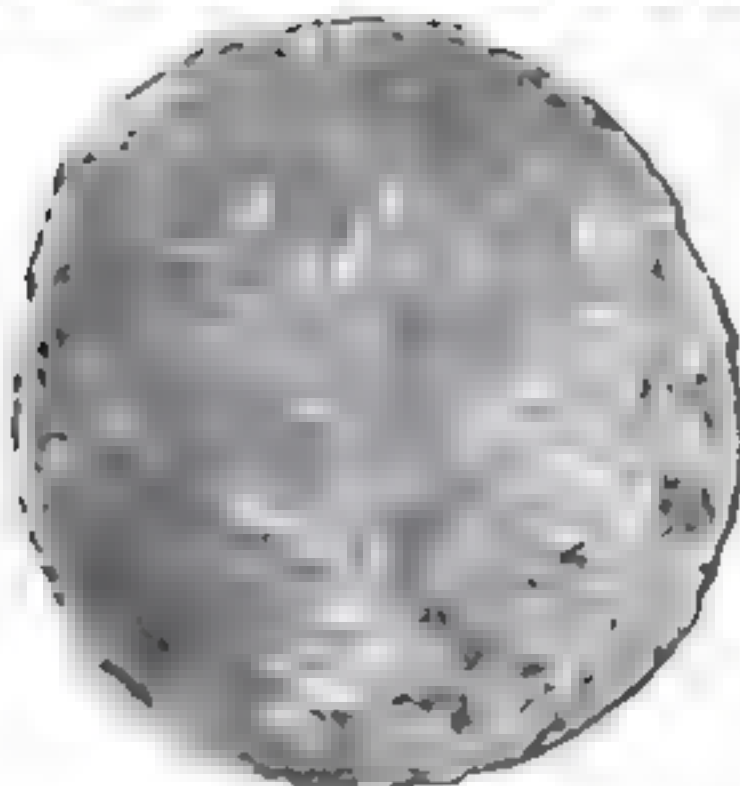


The following are the names of the persons who have been
 employed by the National Museum, since the death of
 the late Mr. J. A. Rehn, and who have been engaged in
 the study of the collection of the late Mr. J. A. Rehn.



FIG. 10.

The following are the names of the persons who have been
 employed by the National Museum, since the death of
 the late Mr. J. A. Rehn, and who have been engaged in
 the study of the collection of the late Mr. J. A. Rehn.



statue (pl. 10). In fig. 1237 the holes have not been

One evidence of this is that these ornaments shade off indefinitely until they arrive at a form which was surely not intended to represent any form of the cross, whether Swastika or not. The line of separation is not now suggested by the author. An elaboration of the preceding forms, both of the vessel and its ornamentation, is shown by the vessel represented in fig. 201, which

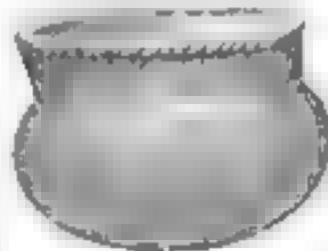


Fig. 10.

heart with turbine, expanding past it, and
a fan at the rear. The engine is mounted
on a tripod as well as the former two vessels.
The engine is mounted on a tripod as well as the former two vessels.



Fig. 3.10

FOR THE YEAR ENDING 31.12.2017 WITH ATTACHED
ANNEXURE

Arkansan. Its only a decreased with increased ones arranged in tubercles same form as fig.

lines make no attempt to form a stem. There are nine arms which spring from the central point and twist spirally a half as volutes and they cover the field, which is one third the body of the bowl. Two other designs of the same kind compose the ear of the pot and form the decoration at around. Fig. 293 represents these volutes as joined at the base by a line of thickness, close to together, and a great

ruled by three nearly perpendicular lines.

The spiral Swastika form appears painted upon the pottery from Arkansas. The specimen shown in fig. 43 is a tripod jar. The decoration upon the side of the body consists of two lines forming the cross, and the four arms extend in circles until the ornament covers one-third of the vessel's length, with the other two arms for ornaments, extend around the circumference. This decorated jar is painted in red and white colors on a gray or yellowish ground. Fig. 45 shows a bowl from mound No. 1, Thonotown form, Taylor Shanty group, Mark Tree.



FIG. 43.

Spiral Swastika jar.

Four-armed volutes rising spir. Swastika

Arkansas.

1894-1895.

Poinsett County, Ark. It is 4 1/2 inches wide and six inches high. The clay of which it is made forms the body color, light gray. It was seen painted red or brownish on the outside without any decoration, while on the inside is painted with the same color a five-armed cross, spirally arranged, the volutes turning to the right. The center of the cross is at the bottom of the bow, and the painted spiral lines extend over the bottom and on the sides of the bowl, the center being

entirely covered with the design. Another example of the same style of decoration is seen on the outer surface of an ancient vase from the province of Olbia.

The specimen shown in fig. 296 is from the mound at Arkansas Post, in the county and State of Arkansas.¹ It represents a vase of black ware, coated a yellowish ground, with a red spiral band² its main



Fig. 296.

POTTERY BOWL, WITH FIVE ARMED SPIRAL SWASTIKA ON THE INTERIOR.
 COLLECTION OF THE
 U. S. NATIONAL MUSEUM.

color is of a yellowish ground. These spiral figures are and are numerous. The localities heretofore mentioned as shown of the interior. Swastika. Figs. 297 and 298 show parallel spiral lines of the same style as those

¹Fourth Ann. Rep. Bureau of Ethnology, 1881-82, p. 44, fig. 287.

²Third Ann. Rep. Bureau of Ethnology, 1881-82, fig. 108.

ibid. pp. 521, 503, figs. 196, 180.

forming of a head, as in the figure already added (figs. 263-265).

Fig. 267 shows a bowl

the rim is of the

with the head and tail

of a conventional cord

which previously served

as handles. On the out-

side, just below the rim,

are the four incised paral-

lel lines mentioned.

In the center of the side

is represented a roll or

under or twisting of the

lines, as though it repre-

sented a ribbon. There

are three on each quar-

ter, the head being plain.

Fig. 268 represents a

bottle $5\frac{1}{2}$ inches in di-

ameter, with parallel

incised lines three in

number, with the same

twisting or folding of

the ribbon as decora-

tion. The water jar, which is fig. 269, is the open-

one, and is of the same

form as the water jar.



FIG. 267.

FIG. 268.

Fig. 269 is the open one, and is of the same form as the water jar.



FIG. 269.

FIG. 270.

These vessels were found in the same locality as the other vessels of New Mexico and Arizona.



FIG. 218.
A black and white photograph of a dark, rounded ceramic vessel with a long, straight neck. The body of the vessel is decorated with a stylized, symmetrical design consisting of two curved lines meeting at a central point, resembling a swastika or a similar ancient symbol.



FIG. 219.
A black and white photograph of a dark, circular object, likely a coin or a small disc. It features a complex, swirling, and symmetrical design in the center, which is a variation of the swastika symbol.

THE CROSS AMONG THE PEOPLES OF INDIA.

DIFFERENT FORMS.

The following specimens are sufficient evidence of the existence of the cross among the people of India. The specimens are from the collection of the National Museum, and are the property of the Government of India. The specimens are from the collection of the National Museum, and are the property of the Government of India. The specimens are from the collection of the National Museum, and are the property of the Government of India.

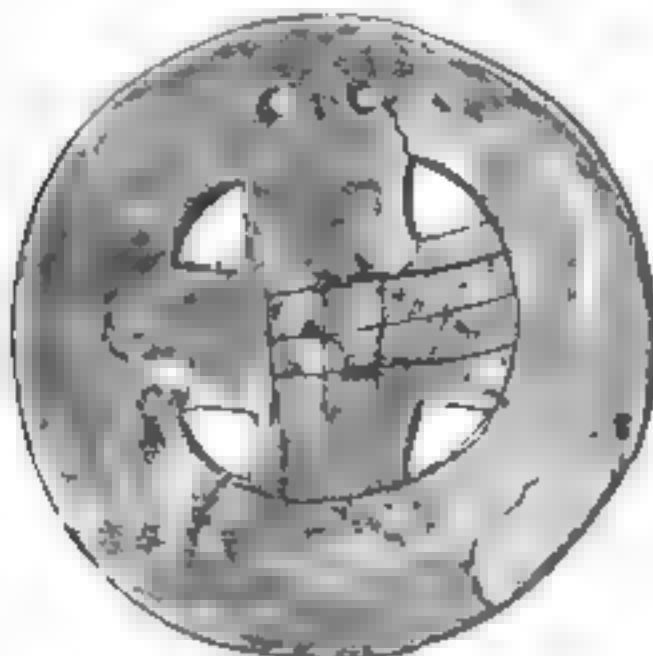


Fig. 201.

No. 101. 101.

Specimen with incised lines resembling a cross.

No. 101. 101.

The following specimens are from the collection of the National Museum, and are the property of the Government of India. The specimens are from the collection of the National Museum, and are the property of the Government of India. The specimens are from the collection of the National Museum, and are the property of the Government of India.

No. 101. 101. No. 101. 101. No. 101. 101.

The following specimens are from the collection of the National Museum, and are the property of the Government of India. The specimens are from the collection of the National Museum, and are the property of the Government of India. The specimens are from the collection of the National Museum, and are the property of the Government of India.

Near the lower edge are two perforations, both well worn with marks indicating suspension. The cross—the center of the concave face of the disk—is quite simple in design, four triangular perforations which separate the arms. The face of the cross is ornamented with six carelessly drawn curved lines intersecting. The four as shown in the figure, three extending along one arm to the right and three passing down the other arm to the opposing base. Nothing has been heard of the diameter of the segments with which this spec-

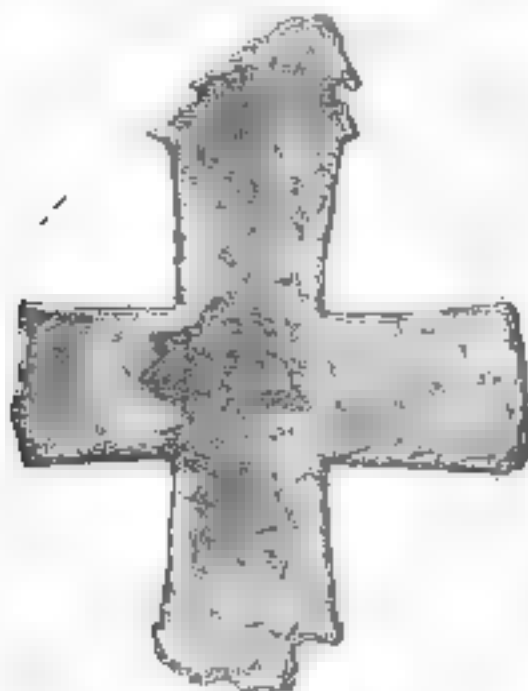


Fig. 20

SUNATOR STEEL DISK—AT

—cross—cross

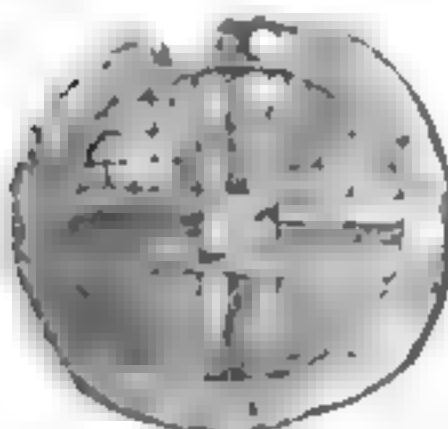
Charleston, W. Va.

United States Department of the Interior, Bureau of Land Management, p. 10, fig. 1

imen was ascertained. The cross—like that of the specimen—shows no possible suggestion of the arm to make the Swastika. The design is evidently a cross and apparently unfinished.

The National Museum possesses a large steel cross (fig. 21) which, while quite plain as a cross, has been found damaged and in fact formerly encircled it, as in the foregoing figure, many of the spokes broken away and lost. The perforations are still in evidence. The specimen

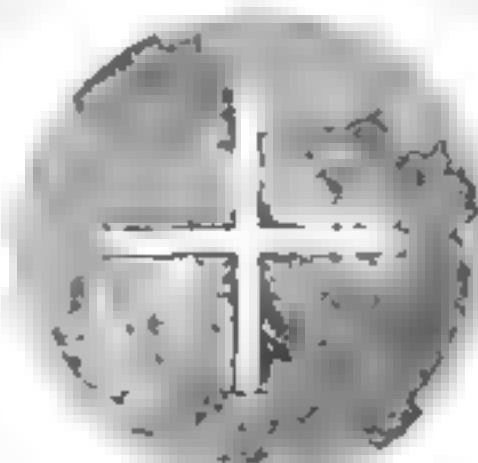
to the right of the page, and the following is a list of the objects found in the same place.



One shown in fig. 303 is quoted as a "typical example of the cross of the mound-builder." I was obtained from a mound at Lick Creek, Tennessee, and is in the Fenby Museum, Cambridge, Mass. While an elaborate description is given of it and figures are mentioned as "devices probably significant," and "elementary or unfinished," and more of the same, yet nowhere is suggested any relationship to the Swastika, nor even the possibility of its

sion. A symmetrical cross, the arms of which are five inches in length, has been cut out of the center. Two concentric lines have been impressed in the plate, one near the margin and the other touching the ends of the cross. Fig. 304 shows a shell garget from a mound on Lick Creek, Tennessee. It is much corroded and broken, yet it shows the cross plainly. There are sundry pits or dots made irregularly over the surface, some of which have perfor-

presents a recapitulation of



to the right of the page, and the following is a list of the objects found in the same place.

to the right of the page, and the following is a list of the objects found in the same place.

to the right of the page, and the following is a list of the objects found in the same place.

to the right of the page, and the following is a list of the objects found in the same place.

EXPLANATION OF PLATE 19



VARIOUS FORMS OF CROSSES IN USE AMONG NORTH AMERICAN INDIANS, FROM GREEK CROSS TO SWASTIKA.

Fig. 1. GREEK CROSS.

Fig. 8. GREEK CROSSES.

2. GREEK CROSS.

9. LATTICE CROSS (Copper).

3. CROSS ON COPPER.

10. SWASTIKA ON SHELL.

4. CROSS ON SHELL.

11. SWASTIKA ON SHELL.

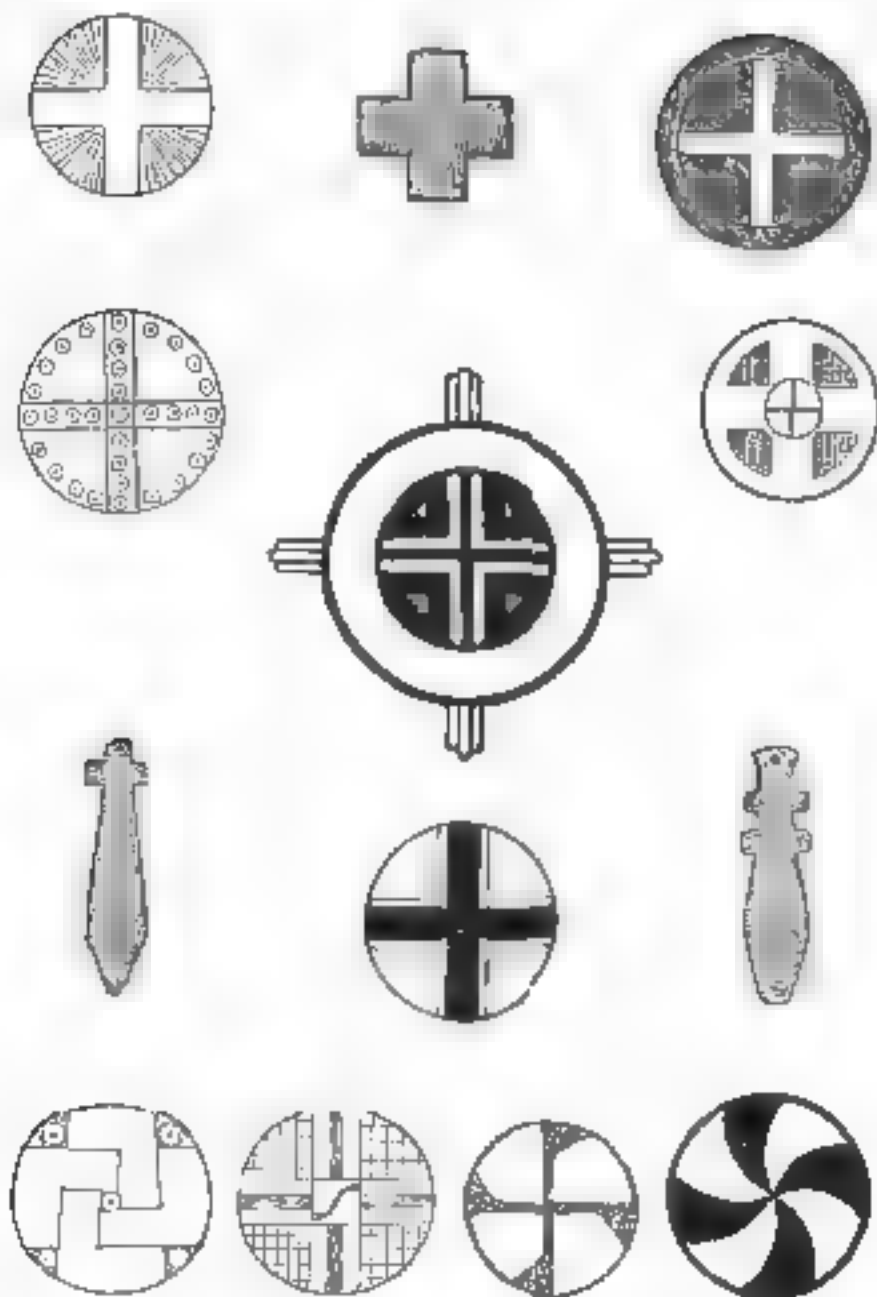
5. GREEK CROSS.

12. SWASTIKA ON POTTERY.

6. GREEK CROSS.

13. SWASTIKA ON POTTERY.

7. LATTICE CROSS (Copper).



VARIOUS FORMS OF CROSSES IN ART AMONG NORTH AMERICAN INDIANS, FROM GREEK CROSS TO SWASTIKA.

Source: Annual Report of the Bureau of Ethnology, 1894-95, Pl. 19.

ends being rounded to conform to a circle." Figs. 7 and 8 of pl. 10 represent forms of the Latin cross, and are modern, having doubtless been introduced by European priests. Figs. 10 to 13 are representatives of the Swastika in some of its forms.

The U. S. National Museum possesses a small shell ornament (fig. 343) in the form of a cross, from Lenox's burial place, Fort Reliance, Ouldwell County, N. C., collected by Dr. Spaulding and Mr. Bogan, the latter being an employé of the Bureau of Ethnology. It is in the form of a Greek cross, the four arms crossing at right angles and being of equal length. The arms are of the plain stone

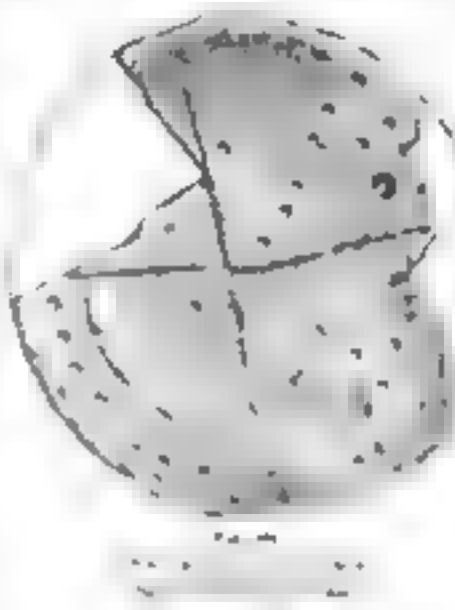
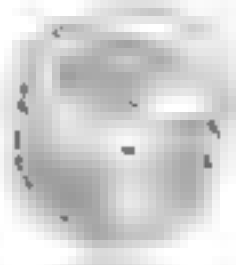


Fig. 343.

which has been broken, unfortunately, been broken into two pieces, one of which is shown in the accompanying photograph.

This and the foregoing specimens have been found in the same place.

That the facts of the case may be presented in a more complete and satisfactory manner, and to aid in the determination of whether the



The questions

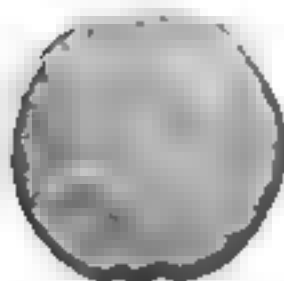


FIG. 94.

knowledge. Many of the art objects in shell heretofore cited were more or less closely associated, they came from the same neighborhood and were the results

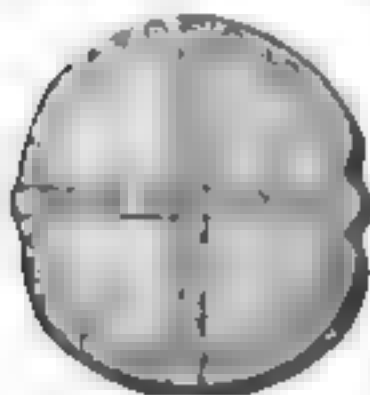


FIG. 95.

There is also introduced, as bearing on the question, another shell ornament (fig. 94b), the style, design and workmanship of which has such resemblance to the foregoing that if they had not been (as they were) found together we would be compelled to admit their identity of origin yet the latter specimen has but three arms instead of four. This might take it out of the category of brooches as a symbol of any religion of which we have

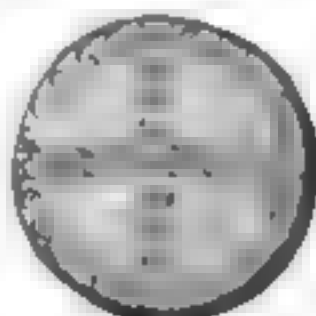


FIG. 94b.

the same. Data and rings forming circles and

ture. In determining the culture status of their makers, they must be taken together.

When we consider the variety of the

the circles, meanders, zigzags, chevrons, herringbones, ogees, frets, etc., and the representations of animals such as were used to decorate the pipes of the aborigines, not some the bear, wolf, eagle, and others which might be a totem and represent a given clan,

served for such a purpose, as the man

These are the same as the ones shown in the preceding plates. The specimens are of the same material and are of the same shape and size. They are all of the same type and are all of the same material. They are all of the same type and are all of the same material. They are all of the same type and are all of the same material.

The specimens are of the same material and are of the same shape and size. They are all of the same type and are all of the same material. They are all of the same type and are all of the same material. They are all of the same type and are all of the same material.

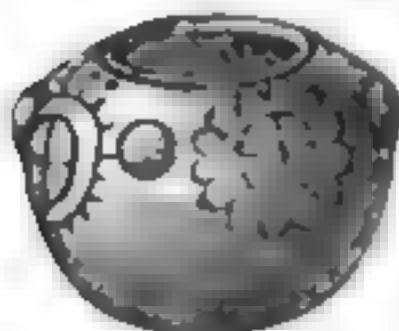


Fig. 308

no markings.

small trace. The specimen shown in fig. 308 is from an ancient grave in Upper Sandusky, Ohio, and that shown in fig. 309 from an Indian cemetery at Onondaga, N. Y. Similar specimens have been found in the same localities.

FIG. 310

Fig. 310 shows a small, globular cup of black ware from the vicinity of Charleston, Mo., height, 2½ inches, nodes or projections, and between

The specimens are of the same material and are of the same shape and size. They are all of the same type and are all of the same material. They are all of the same type and are all of the same material. They are all of the same type and are all of the same material.



Fig. 111.

HISIA EMERITATAH WITH RICKS AND MAX 'KAK. TROUSSE.

Journ. Assoc. Voyag. in the Arch. of Egyptology, 2, p. 78.



Fig. 112.

FOSTER, M. A. DE TROUSSE.

Museum, 1891.

Foster, Assoc. Voyag. in the Arch. of Egyptology, 2, p. 78.

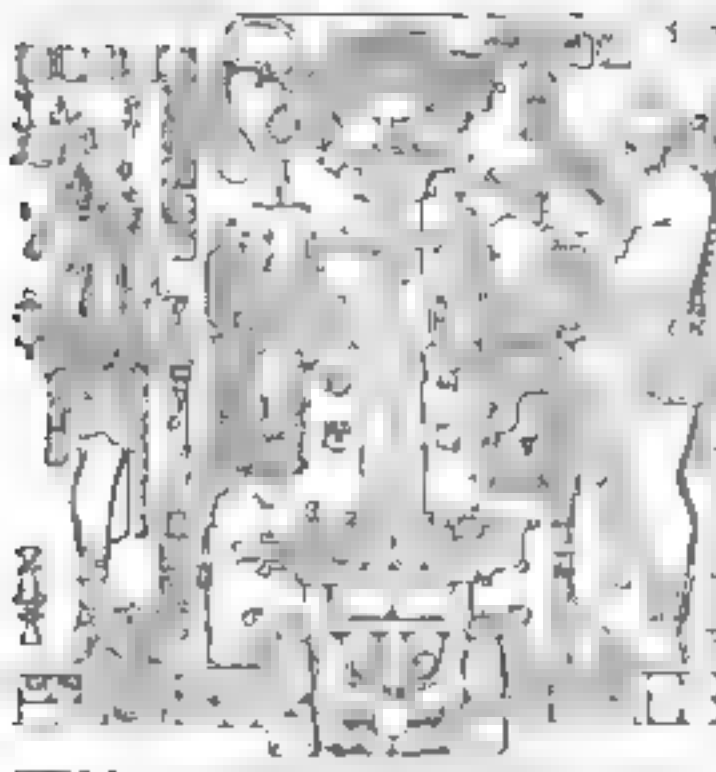


Figure 1. Percentage of women who reported being sexually abused by a partner or spouse, categorized by age group.



the symbol of the sun, and of so, in the numbers in Mexico—as, for example, the great cross, pl. 90, from the temple at Paucopne.¹

the symbol of the sun, and of so, in the numbers in Mexico—as, for example, the great cross, pl. 90, from the temple at Paucopne.¹

SYMBOLIC MEANINGS OF THE CROSS

It would be an excellent thing to dissect and analyze the Swastika material we have found, to generalize and deduce from it a possible theory as to the origin, spread, and meaning of the Swastika and its related forms, and endeavor, by examination of its association with, to discover if there were religious symbols or charms or mere decorations, and following this, determine if possible whether the spread of these objects, whatever their meaning, was the result of migration, contact, or communication. Were they the result of similar but independent operations of the human mind, or were they but derivative inventions, the result of parallelism in human thought? This investigation must neces-

most that the author proposes is to suggest

further investigation. He may theorize

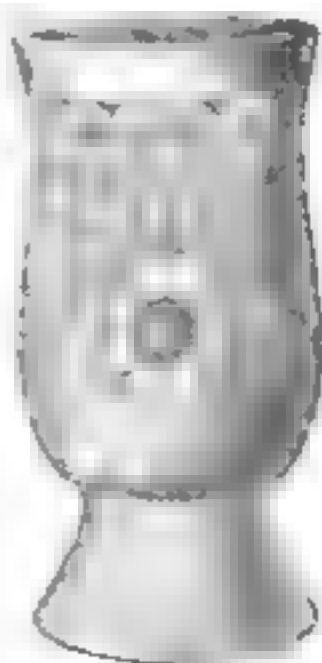


Fig.

933 AND

all-comprehending and the North Wind most powerful of all. It is more on the body than the head the seat of wisdom and conquering devices. The left arm covers the heart it is the East Wind, coming from the seat of life and love. The foot is the melting, warming South

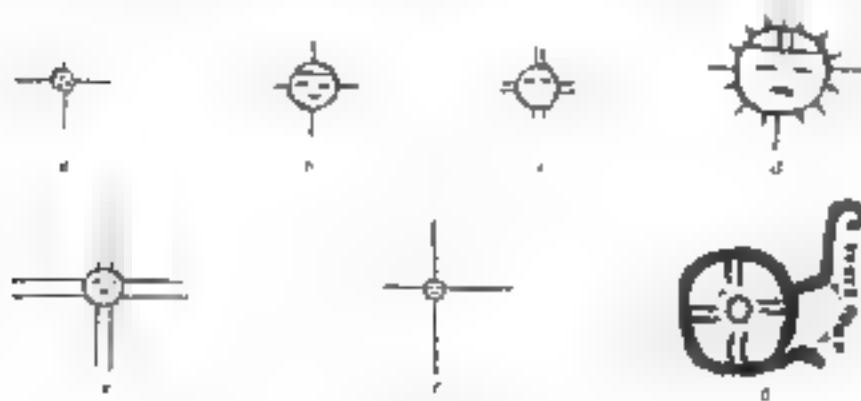


FIG. 113

THE SWASTIKA IN CONNECTION WITH THE ELEMENTS.

FROM THE "SWASTIKA".

THE SWASTIKA IN CONNECTION WITH THE ELEMENTS. (Continued)

Wind, indicating, as it is, where the seat of fiery passion. The right arm is the gentle West Wind, blowing from the spirit land covering theunga, from which the breath at last goes out gently but into unknown night. The center of the cross is the center and even moved by the conflicting influences of gods and winds.

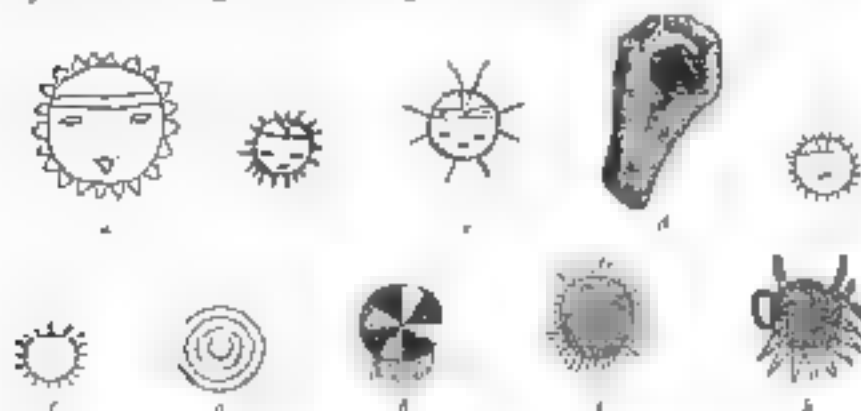


FIG. 114

THE SWASTIKA AS A SYMBOL OF THE UNIVERSE.

FROM THE "SWASTIKA".

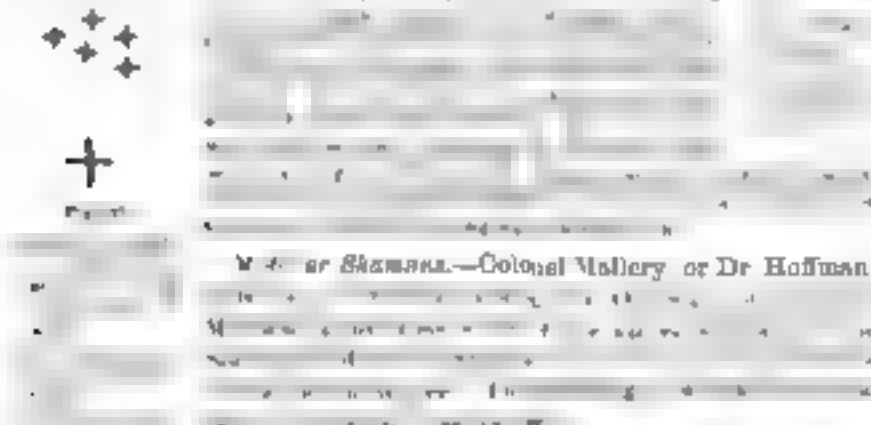
Rev. John McLean, in his work on the Blackfoot Sun Dance, says:

On the sacred pole of the sun lodge of the Blackfoot Indians is a bundle of small brushwood taken from the birch tree and it is put on in the form of a cross. This was an ancient symbol evidently representing the four winds.



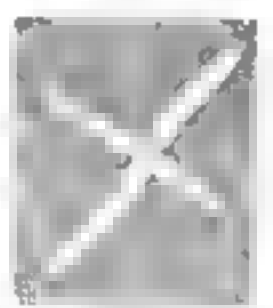
Fig. 331 is described in Kessler's MS. as follows:

This is a conventional design of dragon flies, and is among rock paintings throughout the pinaco [Arizona]. The dragon flies have always been held in great veneration by the Hopis and their ancestors, as they have been often sent by



toward the four cardinal points. The cross is made of saplings, the transverse arms being somewhat shorter, each being of the same length as the top; the upper parts are painted with spread small spots of red, the latter suggesting the sacred shell of *Alidó*, the spread of

white to denote the source of light and



ART. CALIFORNIA

the sign of the swastika is used in many places. It is found in the most ancient of Indian art, and is also found in the most ancient of Indian literature. It is found in the most ancient of Indian art, and is also found in the most ancient of Indian literature. It is found in the most ancient of Indian art, and is also found in the most ancient of Indian literature.

The branch is displayed in the interior.²⁸

Among the maidens wear their hair arranged as

the maidens wear their hair arranged as

the maidens wear their hair arranged as

the maidens wear their hair arranged as

the maidens wear their hair arranged as

the maidens wear their hair arranged as

the maidens wear their hair arranged as

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the maidens wear their hair arranged as



Shaman's spirit.—Among the Kiatexmut and Inuit tribes, a cross placed on the head, as in fig. 328, signified a shaman's evil spirit or demon. This is an imaginary being under the control of the shaman to execute his wishes.²

Dirce's signification.—The figure of the cross among the North American Indians, says Col. Mallery,³ has many differing



p. 363); "as Dakota lodges"

trade or exchange" (p. 813)

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

it is used in simple enumeration" (p. 343). Although this

Rep. Bureau of Ethnology, p. 263

Rep. Bureau of Ethnology, 1888-89, fig. 1186.

332.

bid., fig. 123.

... of the ...
 ... of the ...
 ... of the ...
 ... of the ...

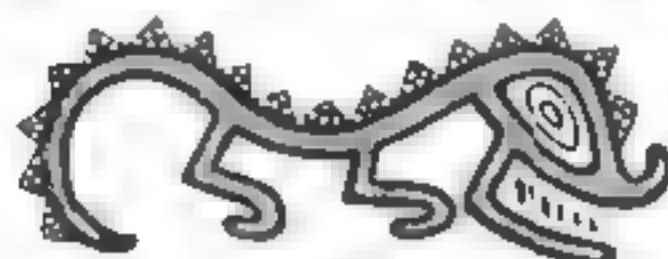


Fig. 100
 ...
 ...
 ...

... of the ...
 ... of the ...
 ... of the ...
 ... of the ...
 ... of the ...
 ... of the ...

down along the side of the space. In fig. 100 (fig. 98 of the present paper) the figure occupies a circle and is, in consequence, closely poised up, giving the effect of a serpent rather than an alligator.



... the stages through which the figure passes in descending from the remainder to ...

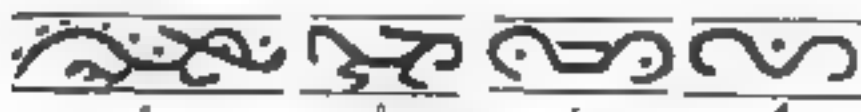


Fig. 101
 ...
 ...
 ...

... of the alligator the ...
 ... of the alligator the ...
 ... of the alligator the ...
 ... of the alligator the ...

... of the alligator the ...
 ... of the alligator the ...
 ... of the alligator the ...
 ... of the alligator the ...

The above examples tend to be representative of the situation. In the latter two cases, for example, until the end of the war no Jews were permitted to read Bibles in their own homes. In the first two cases, the Jews of the village of Kuznetsov were not permitted to read Bibles in their own homes until the war. In the latter two cases, the Jews of the village of Kuznetsov were not permitted to read Bibles in their own homes until the war.

[illegible][illegible][illegible]

Professor Hulse's theory of the evolution of the press from the alligator and its kinship of letters. As opposed to that of Professor Gould

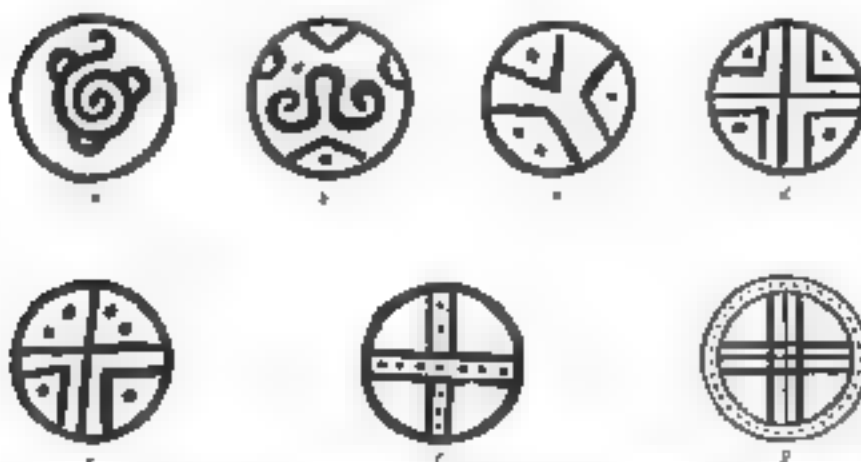


Fig. 10

RELATIVE EFFICIENCY CHANGES IN THE SIMULATED OPERATION OF A DIESEL ENGINE WITH A 10% INCREASE IN THE RATED POWER OF THE DIESEL ENGINE WITH THE SAME FUEL

1 - Diesel engine; 2 - Diesel engine with a 10% increase in the rated power of the diesel engine with the same fuel

"one who, as a linguist, understands the nature of the cross to the Jews and comes to Egypt. I do what a Jew would be an 'overseer' I admit my total knowledge of the subject under discussion, and leave the question to those interested."

INTRODUCTION OF THE CROSS INTO AMERICA.

ance of the cross. Professor Holmes says:

The first

The cross was indubitably used as a symbol by the South, and consequently, a majority of the roll

of the cross, that could claim a

determining the origin of the object

as a symbol of the cross.

DECORATIVE FORMS NOT OF THE CROSS BUT ALLIED TO THE SWASTIKA

CHIEF STAMPS FROM MEXICO AND YUCATAN

The following are Mexican and Yucatan and North American employed in the design of the stamps which have been found in the archaeological excavations.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Fig. 6.

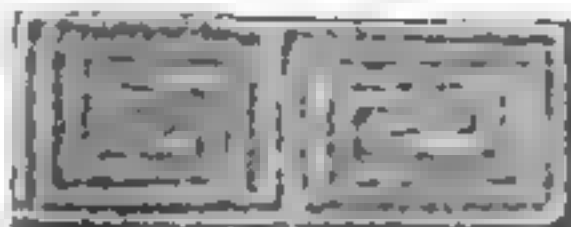
The following are the stamps which have been found in the archaeological excavations.

the first of the two designs is a swastika, the second is a cross. The third is a swastika, the fourth is a cross. The fifth is a swastika, the sixth is a cross. The seventh is a swastika, the eighth is a cross. The ninth is a swastika, the tenth is a cross. The eleventh is a swastika, the twelfth is a cross. The thirteenth is a swastika, the fourteenth is a cross. The fifteenth is a swastika, the sixteenth is a cross. The seventeenth is a swastika, the eighteenth is a cross. The nineteenth is a swastika, the twentieth is a cross. The twenty-first is a swastika, the twenty-second is a cross. The twenty-third is a swastika, the twenty-fourth is a cross. The twenty-fifth is a swastika, the twenty-sixth is a cross. The twenty-seventh is a swastika, the twenty-eighth is a cross. The twenty-ninth is a swastika, the thirtieth is a cross. The thirty-first is a swastika, the thirty-second is a cross. The thirty-third is a swastika, the thirty-fourth is a cross. The thirty-fifth is a swastika, the thirty-sixth is a cross. The thirty-seventh is a swastika, the thirty-eighth is a cross. The thirty-ninth is a swastika, the fortieth is a cross. The forty-first is a swastika, the forty-second is a cross. The forty-third is a swastika, the forty-fourth is a cross. The forty-fifth is a swastika, the forty-sixth is a cross. The forty-seventh is a swastika, the forty-eighth is a cross. The forty-ninth is a swastika, the fiftieth is a cross. The fifty-first is a swastika, the fifty-second is a cross. The fifty-third is a swastika, the fifty-fourth is a cross. The fifty-fifth is a swastika, the fifty-sixth is a cross. The fifty-seventh is a swastika, the fifty-eighth is a cross. The fifty-ninth is a swastika, the sixtieth is a cross. The sixty-first is a swastika, the sixty-second is a cross. The sixty-third is a swastika, the sixty-fourth is a cross. The sixty-fifth is a swastika, the sixty-sixth is a cross. The sixty-seventh is a swastika, the sixty-eighth is a cross. The sixty-ninth is a swastika, the seventieth is a cross. The seventy-first is a swastika, the seventy-second is a cross. The seventy-third is a swastika, the seventy-fourth is a cross. The seventy-fifth is a swastika, the seventy-sixth is a cross. The seventy-seventh is a swastika, the seventy-eighth is a cross. The seventy-ninth is a swastika, the eightieth is a cross. The eighty-first is a swastika, the eighty-second is a cross. The eighty-third is a swastika, the eighty-fourth is a cross. The eighty-fifth is a swastika, the eighty-sixth is a cross. The eighty-seventh is a swastika, the eighty-eighth is a cross. The eighty-ninth is a swastika, the ninetieth is a cross. The ninety-first is a swastika, the ninety-second is a cross. The ninety-third is a swastika, the ninety-fourth is a cross. The ninety-fifth is a swastika, the ninety-sixth is a cross. The ninety-seventh is a swastika, the ninety-eighth is a cross. The ninety-ninth is a swastika, the hundredth is a cross.

times shown. Of the foregoing figures, all are from Tlaltecotco, Mexico (Blake collection), except fig. 339, which is from the Valley of Mexico, and was received from the Museo Nacional de Mexico.

Marcus says:

The designs are substantially the same as the models they found preserved them, or they know the meaning and preserved



The designs are substantially the same as the models they found preserved them, or they know the meaning and preserved

on this subject, and need not be repeated here.

or preconceived opinion."

berted develops the following question

tenet, faith, or idea, or was it ho

its value from the signification given to it

tions of the races of man?

regard to sect or organized body

of a Christian denomination,

at least a moral and philosophic idea, and also
this idea.

symbol more or less of this character.

religious idea.

idea or of any sect or organization

the following is a list of the names of the persons who have been convicted of the crime of treason against the United States, and who have been sentenced to death by the military courts of the United States.

The following is a list of the names of the persons who have been convicted of the crime of treason against the United States, and who have been sentenced to death by the military courts of the United States.

The following is a list of the names of the persons who have been convicted of the crime of treason against the United States, and who have been sentenced to death by the military courts of the United States.

The following is a list of the names of the persons who have been convicted of the crime of treason against the United States, and who have been sentenced to death by the military courts of the United States.

The following is a list of the names of the persons who have been convicted of the crime of treason against the United States, and who have been sentenced to death by the military courts of the United States.

it is almost unknown among Christians

the centuries since the brass-making is rare.

simple cross like the Latin, Greek, St. Andrew's

as fig. 9. While it may be easy enough to

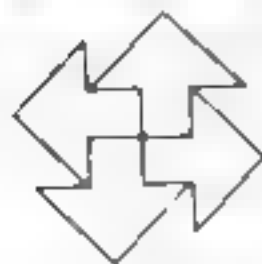


Fig. 344.

coniks, I found also figures of the Swastika. All the foregoing figures have been of the normal Swastika, the arms crossing each other and the ends turning at right angles, the lines being of equal thickness throughout. Some of them were bent to the right and some to the left. At the entrance of the Grand Opera House in Washington I saw a large India rug containing a number of these Swastikas, in which the arms crossed each other at right angles, they curved, sooner or later

curved, but finishing in a point. The modern Japanese wicker workbaskets for ladies have

more or more Swastikas woven in their sides or covers.

These figures have led the world in culture.

* p. 1088, cited by Alfred C. Haddon in "Evolution in Art," London Times Penny D. Express, in Scribner's Magazine, September, 1894.

significance in both countries?

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

EXPLANATION

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

The first of these is the fact that the swastika is a symbol of good luck and happiness. It is a symbol which has been used by many different peoples and religions throughout the world. In the West, it is often used as a symbol of good luck and happiness. In the East, it is often used as a symbol of good luck and happiness. In the West, it is often used as a symbol of good luck and happiness. In the East, it is often used as a symbol of good luck and happiness.

their duty in this regard, and while the same evidence is not conclusive, it is a strong indication that the swastika is a symbol of good luck and happiness. The fact that the swastika is a symbol of good luck and happiness is a fact which has been recognized by many different peoples and religions throughout the world. In the West, it is often used as a symbol of good luck and happiness. In the East, it is often used as a symbol of good luck and happiness. In the West, it is often used as a symbol of good luck and happiness. In the East, it is often used as a symbol of good luck and happiness.

The same conclusion can be drawn from the fact that the swastika is a symbol of good luck and happiness. The fact that the swastika is a symbol of good luck and happiness is a fact which has been recognized by many different peoples and religions throughout the world. In the West, it is often used as a symbol of good luck and happiness. In the East, it is often used as a symbol of good luck and happiness. In the West, it is often used as a symbol of good luck and happiness. In the East, it is often used as a symbol of good luck and happiness.

has been made in respect of the Great annual.

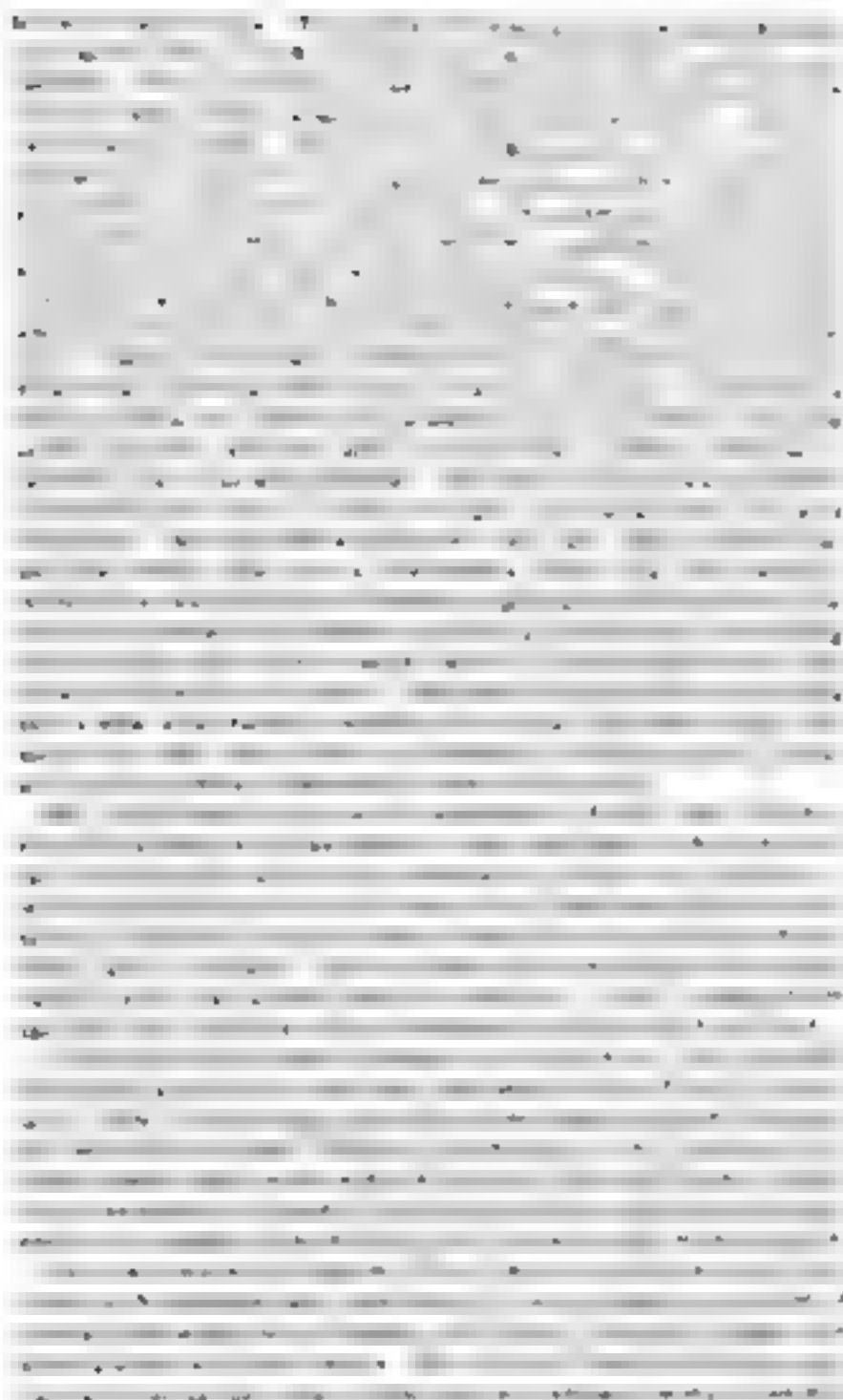
Sardinia to Sardinia

The first of these is the fact that the word "mammal" is not used in the same sense as it is in the English language. In the English language, the word "mammal" is used to designate a class of animals which are characterized by the presence of certain organs and structures. In the scientific literature, however, the word "mammal" is used in a much broader sense, and it is often used to designate a class of animals which are characterized by the presence of certain organs and structures, but which are not necessarily characterized by the presence of certain other organs and structures. This is the case with the word "mammal" in the English language, and it is also the case with the word "mammal" in the scientific literature.

One of the reasons for this is that the word "mammal" is often used in a broad sense, and it is often used to designate a class of animals which are characterized by the presence of certain organs and structures, but which are not necessarily characterized by the presence of certain other organs and structures.

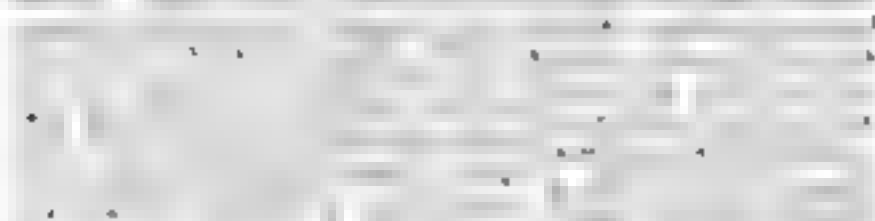
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invent. these styles.



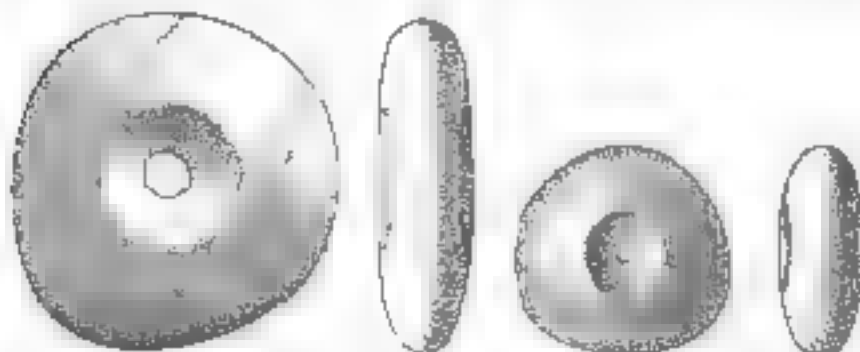
upon separate invention or independent discovery



their stage of art culture

E. E. E.

Stenozeland.—*Four new types*.—Figs. 342 and 343 show some small toad-like forms from the same geological age. These are in the U. S. National Museum, and with them are dozens of others of the same kind.

[illegible]

and style from all other parts of Europe. Fig. 347 shows a group spiral, a whorl from Lund, Sweden. It is in the U. S. National Museum and was contributed by Professor J. E. Joh. Figs. 348, 349, and 350 represent terra-cotta spindle-whorls from the same mines. These specimens were

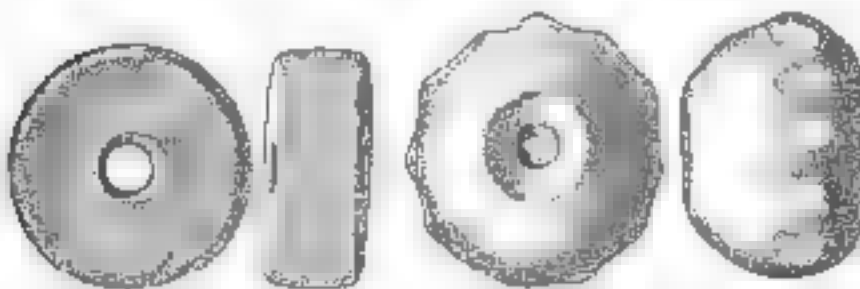
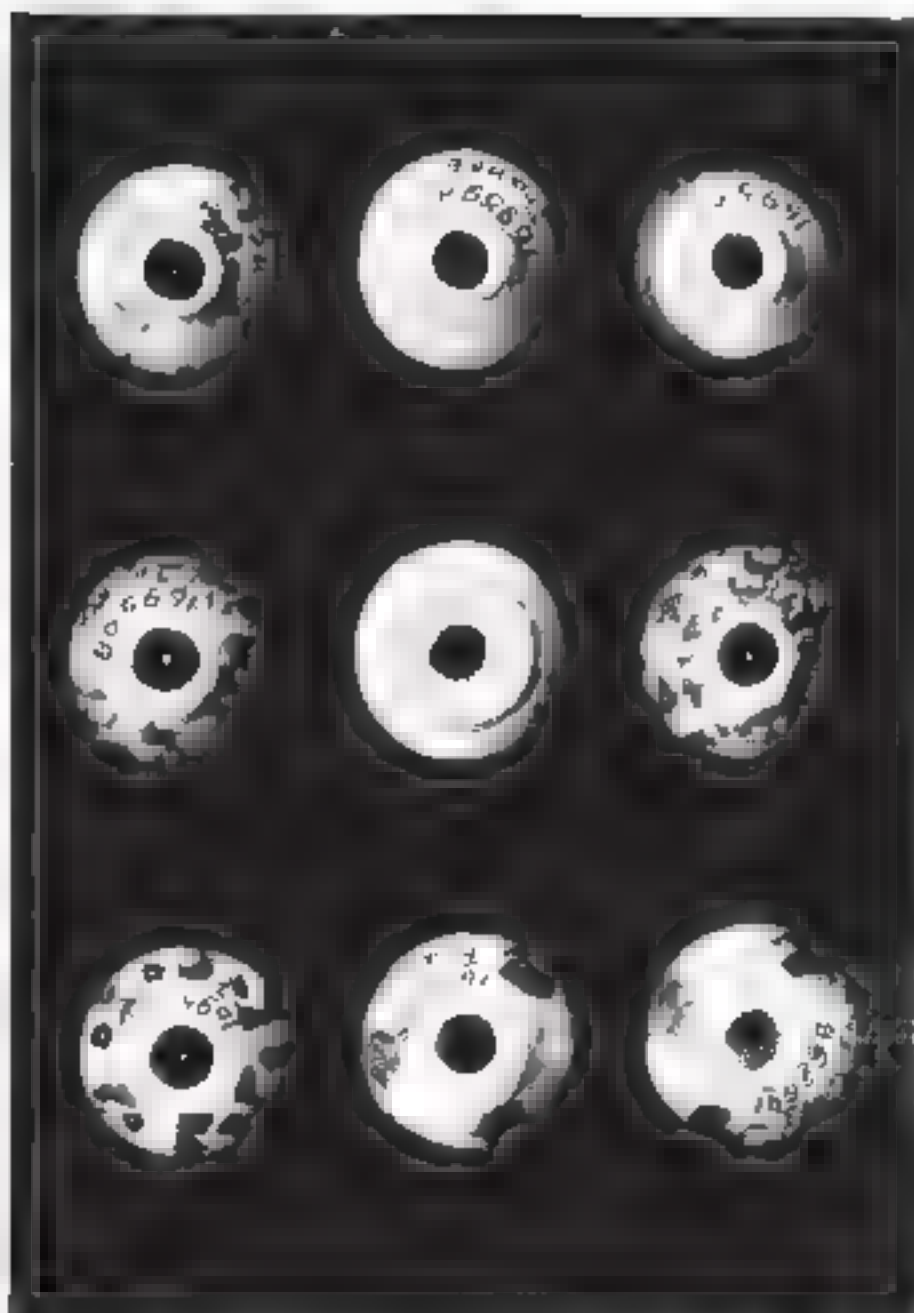


Fig. 17
Wetland & Forest Wetland
Vegetation
and, perhaps
the wetland is a wetland

Fig. 10d

selected to show the different patterns, a strategy which in effect instead of their I Reverses, to give an understanding of the various kinds of wholes rather than that they were all one kind of fact which should be kept in mind during this argument.



SPINDLE WHORLS OF MOUNTAIN FABLE WITH FROM 500 YEARS FRANCE
 (16559) (16559) (16559)

In 1881 Mr. Huet, French Consul at Lyons, presented a series to the Société d'Anthropologie at Paris, July, 1883.

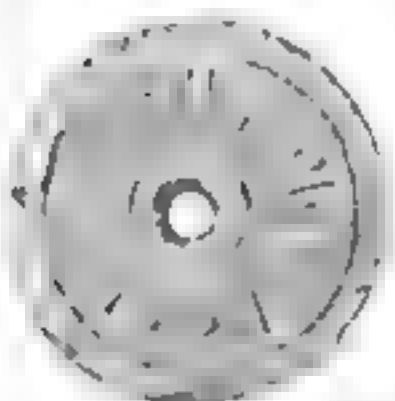
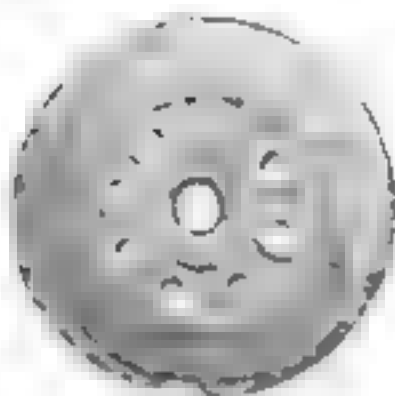
The U. S. National Museum has lately received a series of swastika symbols from the same source. These symbols are of the same type as those which illustrated this corner of the world, and these swastikas are the advent of doom on earth and already can be seen that near where and sounded his "Olinbant," calling for help from Caricmague. These are the death chant of the industry of hand spinning in that country.

The North American Indians employed rushes and animal skins as the principal coverings for themselves and their tents. They used sinews and thongs for thread and cord, and thus avoided largely the necessity for spinning fiber or making textiles, for these or possibly other reasons, we find few spindle-whorls among them compared with the number found in Europe. Yet the North American Indians made and used textile fabrics, and there are pieces of woven cloth from mounds in Ohio now in the Department of Prehistoric Anthropology, U. S. National Museum. The Pueblo Indians spun thread and wove cloth in pre-Columbian times, and those within the States of Colorado and Utah and the adjoining Territories of Arizona and New Mexico, particularly the Navajoes, have been long noted for their excellence in producing textile fabrics. Specimens of their looms and thread are on display in the National Museum and have been published in the reports. Special attention is called

Annual Report of the Bureau of Ethnology, 1881-5



sents a Navajo woman spinning (see fig. 12 of the present paper). She is seated, and apparently whorls the spindle by rubbing it on her leg. The spindle is of wood, as are all other spindles, but the whorl is also of wood. In this these people are peculiar and perhaps unique. The whorl, among most other savage or prehistoric peoples, as we have already seen, was of stone or clay. These wooden whorls are thinner and larger, but otherwise they are the same. An



inspection of the plate will show that with it the spinning apparatus forms the same machine, and accomplishes the same purpose, and does it in the same way. The sole difference is in the size and material of the whorl. The difference in material accounts for the difference in size. It is not in

Valley of Mexico.

Indian discovered.

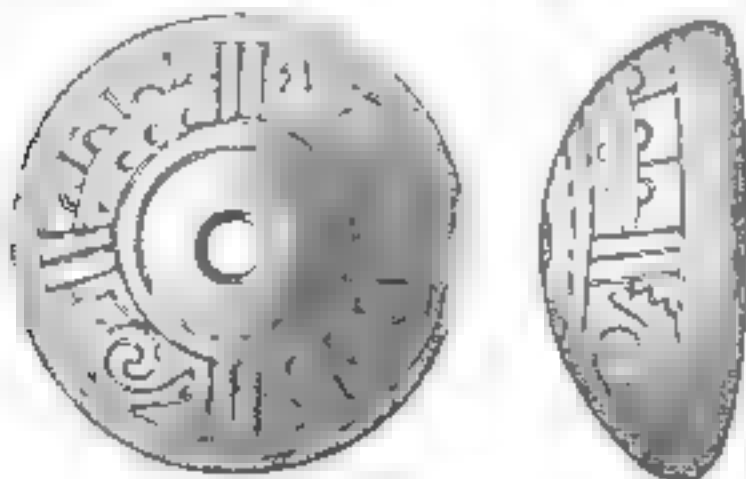


whorls to large wooden ones.



HAWAII WOMAN USING SPINDLE AND WHORL

Dr. Washington Matthews. Tenth Annual Report of the Bureau of Ethnology 1886-87, p. 19, figure 1

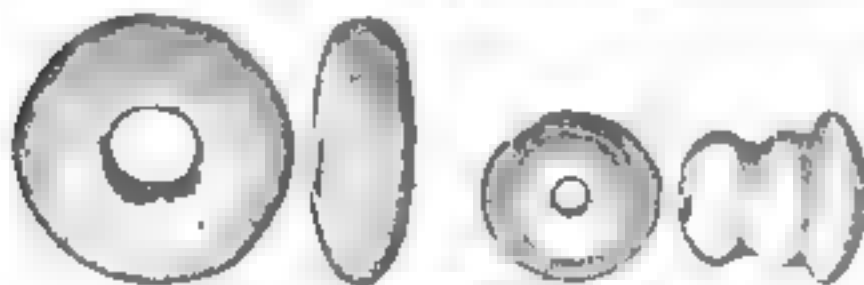
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Page 154

The new power plant will produce 1,000 megawatts of electricity, enough to power 100,000 homes. It will also produce 100,000 tons of steam each year, which will be used to heat the city's district heating system. The plant is expected to be completed in 2015.

15 74 448.214

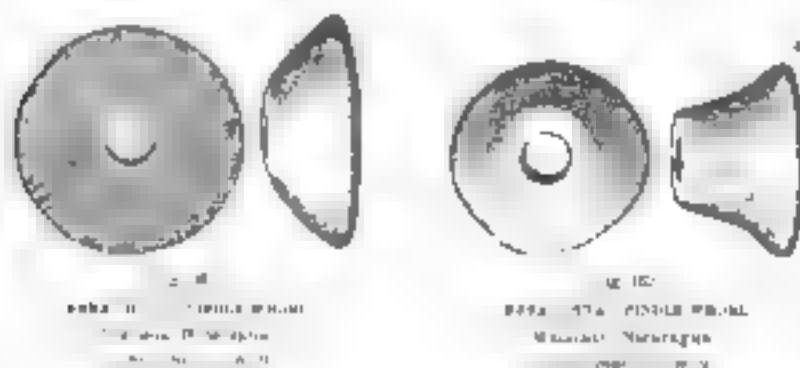
Yours truly,
 [Signature]



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However, given recent history of abuse of power, I will make a conscious attempt to remain impartial and objective.

kind is found in the earliest whorls found by Schuchman on the site of Troy in the city of Ilium. But these were collected by Dr J. P. Schuchman and are in the U. S. National Museum. Fig. 411 shows a specimen from the same site. It is of the common shape of the *Homocentrus* group, and the surface is decorated



with a network of incised lines, two series of which are found in the middle of the whorl. The whorl is from the site of Ilium. It is of the common shape of the *Homocentrus* group. But these specimens were collected by Dr. Earl H. H. H.

SPINDLES AND WHORLS

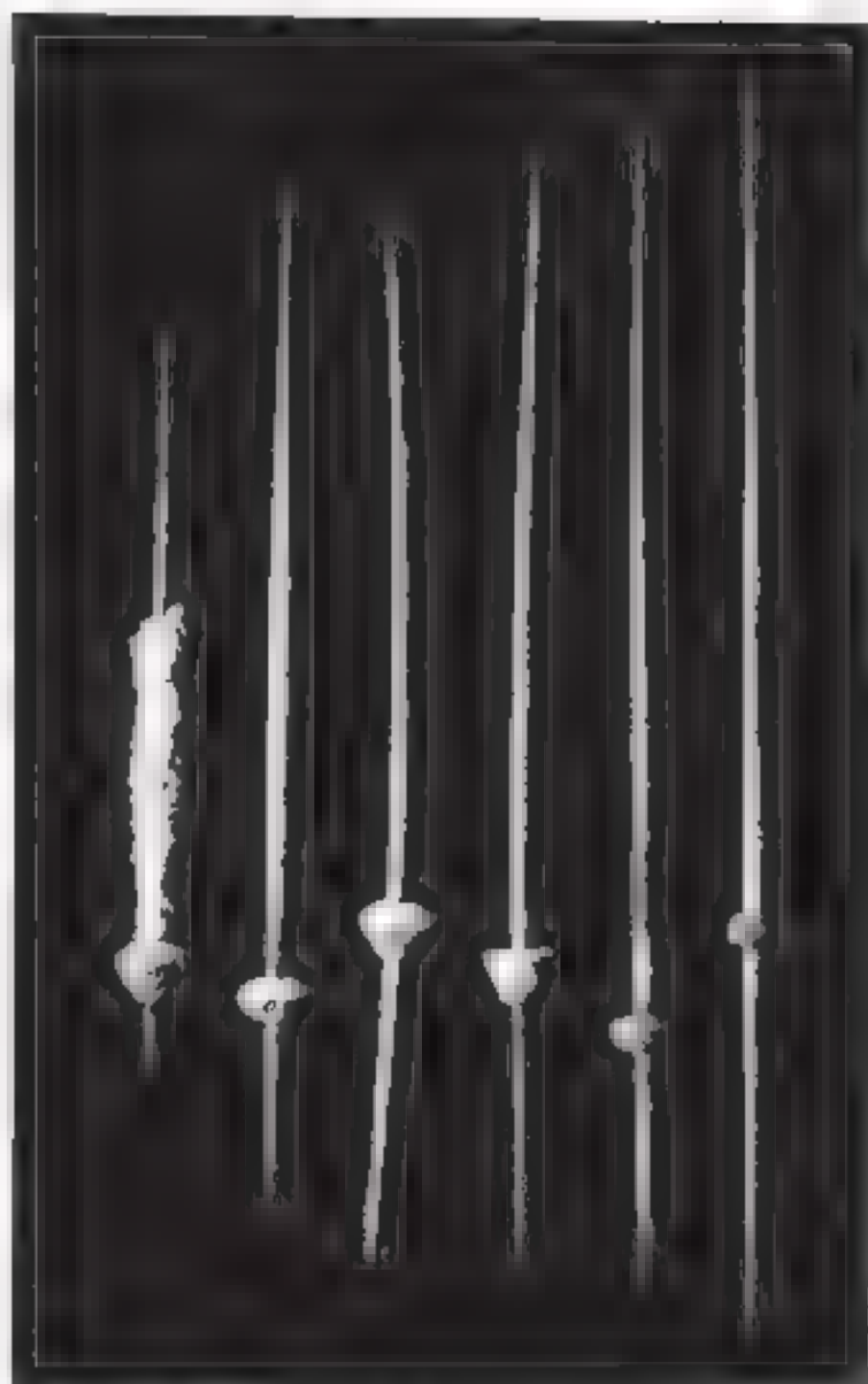
A large number of the whorls and spindles found at the site of Ilium are of the common shape of the *Homocentrus* group. They are decorated with a network of incised lines, two series of which are found in the middle of the whorl. The whorl is from the site of Ilium. It is of the common shape of the *Homocentrus* group. But these specimens were collected by Dr. Earl H. H. H.

Fig. 413 shows a specimen of a whorl from Mutizales, Colombia, South America. It has a star-shaped design on the face and a three-lobed zigzag or chevron pattern.

Peru.—Plate 23 represents a series of spin dles and whorls from Peru. They were furnished to the U. S. National Museum by L. V. Norton, of Flomville, N. Y. The whorls were originally considered to be beads, and were without further description. The spin dles were not inserted in them as at present. The spin dles, as well as whorls, are exceedingly small. Some of the whorls are decorated by incised lines in the clay, and many of the spin dles are decorated with a network of incised lines, two series of which are found in the middle of the whorl. The whorl is from the site of Ilium. It is of the common shape of the *Homocentrus* group. But these specimens were collected by Dr. Earl H. H. H.

There are several other specimens of whorls and spin dles from the site of Ilium. They are of the common shape of the *Homocentrus* group. They are decorated with a network of incised lines, two series of which are found in the middle of the whorl. The whorl is from the site of Ilium. It is of the common shape of the *Homocentrus* group. But these specimens were collected by Dr. Earl H. H. H.

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SERIES OF ABORIGINAL SPINDLES AND WHORLS FROM PERU
COL. S. J. B. J. K. N. Y.

comparing the spindle whorls from the Western Hemisphere with those from the Eastern Hemisphere. There is greater variety in form, and decoration in the American than in the European whorls. Series of European whorls from any given locality will all show a fair resemblance



Fig. 104

SPINDLE WHORL OF LAKES UMBAGOG
REGION, OF NEW HAMPSHIRE

Flinted

Arch. Mus., Montreal. No. 100. Photo. by H. H.



Fig. 105

SPINDLE WHORL OF LAKES UMBAGOG
REGION, OF NEW HAMPSHIRE

Flinted

Arch. Mus., Montreal. No. 101. Photo. by H. H.

to those from a single locality. But it is different with the American whorls. Each section of America has a different style, not only different from the European series, but different from those of single foreign sections. Among the eight or ten thousand whorls found by Dr. H. H. Henshaw in the last twenty years there is

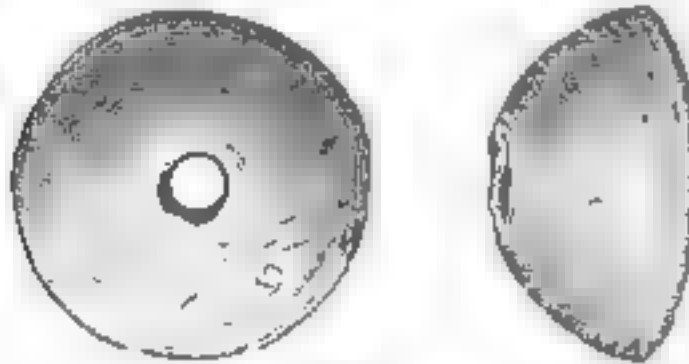


Fig. 106

SPINDLE WHORL OF LAKES UMBAGOG

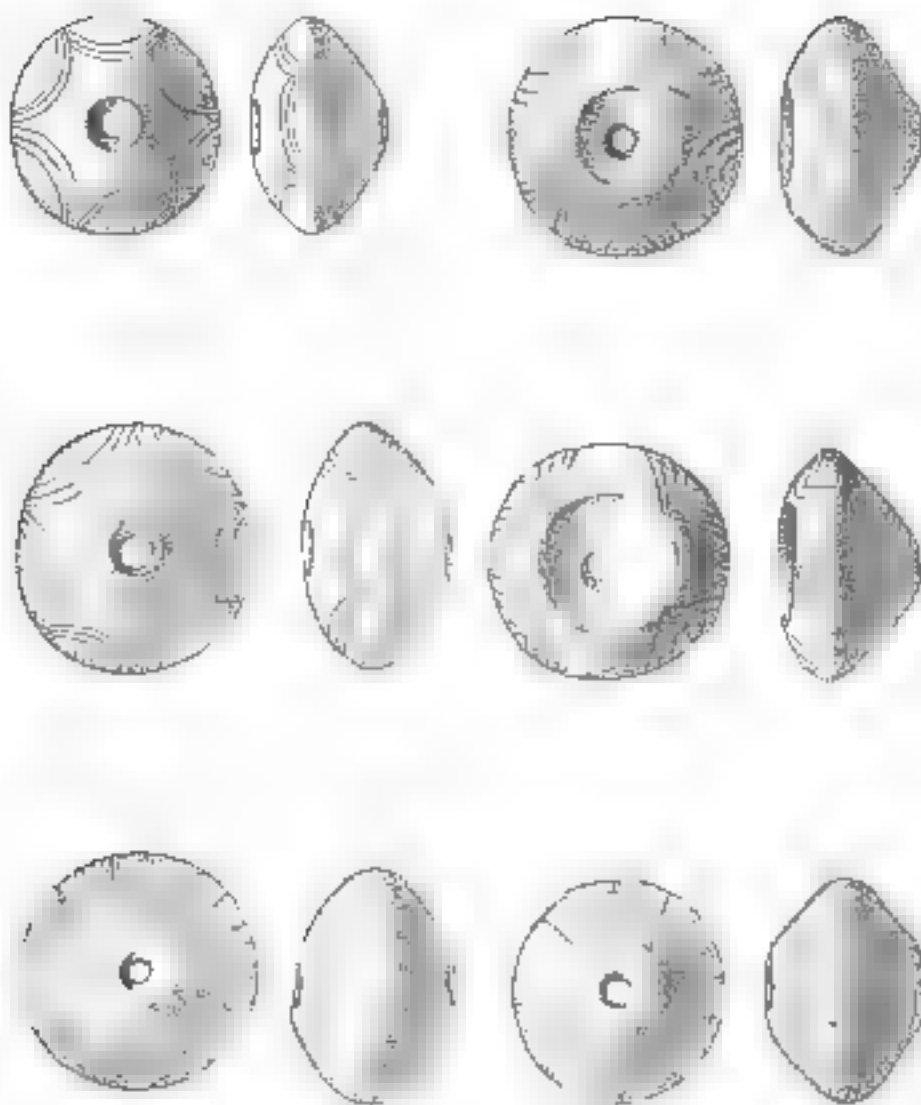
Flinted

Arch. Mus., Montreal. No. 102.

scarcely one so large as those here shown from New Hampshire, on the other hand there were only a few as small as the largest of the series from Peru. The difference in size was noted by the late Dr. Henshaw and is readily seen. The ornamentation is also peculiar in that it adopts not a particular style common to the series, but in it

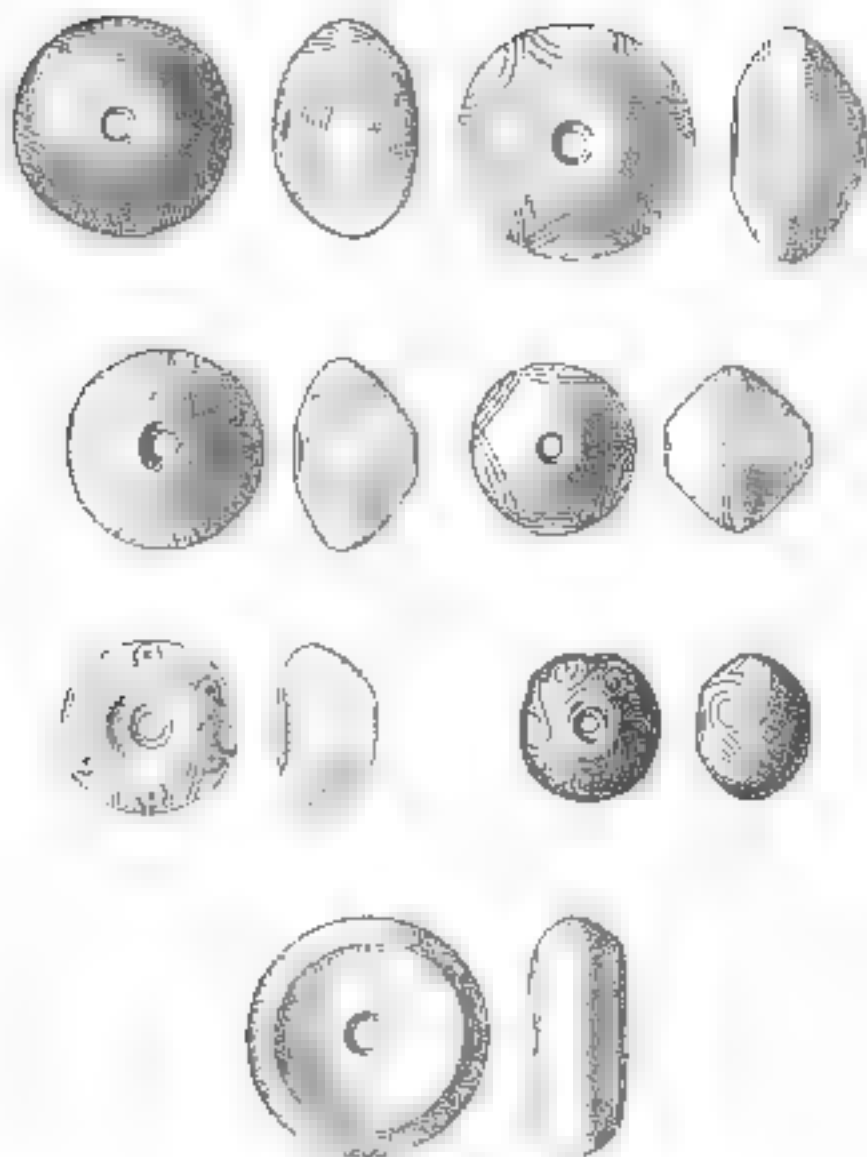
from the absence of decoration





SELECTED SPECIMENS OF SANDL-WHOLE FROM THE FIFTH FOURTH AND FIFTH CITIES
OF TUNIS

• 5. Kallinikos Kioskitos



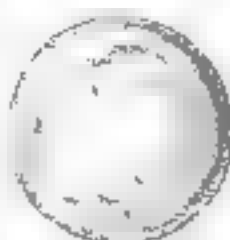
SELECTED SPECIMENS OF SPINDLE-WHORLS FROM THE THIRD, FOURTH AND FIFTH CITIES OF TROY

U. S. NATIONAL MUSEUM

BOBBINS

EXHIBIT

We have already seen how an increase in the number of correspondences between people from different countries increases the weight of their evidence in favor of contact or communication between the people. If it should be found that comparison that in addition on which thread is to be wound, as well as the spindle-whorls with which it is made, had been in use during prehistoric times in the two hemispheres, it would add to the evidence of contact or communication. The U. S. National Museum possesses a series of these bobbins, as they are believed to have been called, from three distinct countries, about one dozen specimens from Italy, one from Corneto and the others from Bologna, in which places many prehistoric spindle-whorls have been found (figs. 387 and 388). These are of the type Villanova. The end as well as the side view is represented. The former is one of the largest, the latter of middle size, with others smaller forming a graduating series. The latter is engraved on the



BOBBIN OR SPINDLE WINDING THREAD.

TYPE VILLANOVA

Corneto, Italy

U. S. Nat. Mus. No. 1

S. National Museum possesses a series of these bobbins, as they are believed to have been called, from three distinct countries, about one dozen specimens from Italy, one from Corneto and the



Fig. 389

BOBBIN OR SPINDLE WINDING THREAD.

TYPE VILLANOVA

Bologna, Italy

U. S. Nat. Mus. No. 2

others from Bologna, in which places many prehistoric spindle-whorls have been found (figs. 387 and 388). These are of the type Villanova. The end as well as the side view is represented. The former is one of the largest, the latter of middle size, with others smaller forming a graduating series. The latter is engraved on the

end by dotted lines, in three parallel lines arranged in the form of a T-shaped cross. A similar bobbin from Bologna, more or less of the Swastika type, is also shown. It was found by Dr. G. B. B. and forms part of his collection in Bologna.

UNITED STATES.

The three following figures represent clay and stone bobbins, all from the State of Kentucky. Fig. 390 shows a toothed or serrated, decorated from a mound near Mayfield, K. It has a hole in the center

¹ De Montillet, "Musée Préhistorique," fig. 1222

The specimens are made of fine-grained sandstone, is drilled longitudinally through the center and decorated with concentric circles with rows of dots in the intervals. Fig. 371 shows a similar specimen from Lewis

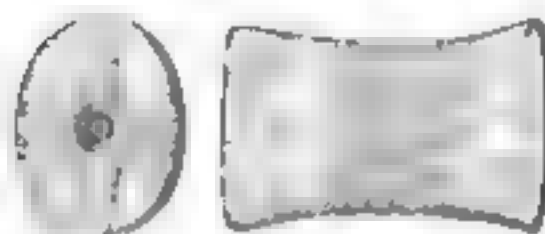


FIG. 371.

Scale: 1 inch = 1/2 inch.

size as they go outward, the hole through the bobbin being in the center of these pentagons, while the outside line is decorated with spikes or rays extending to the periphery of the bobbin, all of which is said to represent the sun. The specimen shown in fig. 372, of fine-grained

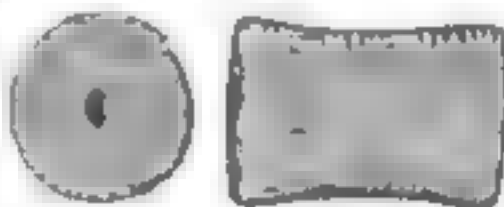


FIG. 372.

as it goes farther from the center, on the other, the decoration consists of three concentric circles, one interval of which is divided by radiating lines at regular intervals, each forming a rectangle. Between the outer lines and the periphery are four radiating rays which, if completed all around, might form a sun symbol. Bobbins of clay have

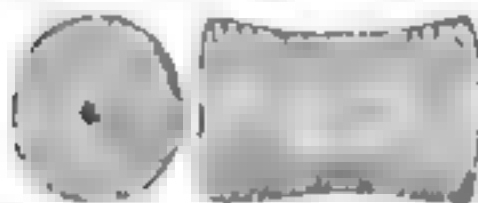


FIG. 373.

Scale: 1 inch = 1/2 inch.

by Professor Holmes.

Thus we find some of the same objects which are found in the



thread, to wind it on bobbins, and to weave it into fabrics; and notwithstanding differences there may have been in pattern, thread, or cloth, they were finally and substantially the same art, and so are likely to have been the product of the same

When it is not the intention to continue this examination among the prehistoric objects of the two hemispheres in order to show their similarity and thus prove migra-

it may be well to mention some of them, leaving the argument or proof to a future occasion.

The polished stone hatchets of the two hemispheres are substantially the same. There are differences of material, of course, for in each country the workman was obliged to use such material as was

in firm between the polished stone hatchets of the two hemispheres,

different localities in the same hemisphere. Some hatchets are long, others short, some round, others flat, some have a pointed end, others a square or nearly square or unsharpened end; some are large, others small. But all these differences are to be found equally well pronounced within each hemisphere.

Barbers have also been found in material, form, and appearance as

conclusions.

been performed in both hemispheres substantially in the same manner and with the same

The art of sawing stone was alike practiced during prehistoric times in the two hemispheres. Many specimens have been found in the prehistoric deposits of both.

The aboriginal art of making pottery was also carried on in the same or a similar manner in both hemispheres. The examples of this art are as numerous as the leaves on the tree. There were differences in the manipulation and treatment, but the principal fact remains that the art was the same in both countries. Not only were the products greatly similar, but the same style of geometric decoration by incised lines is common to both. Greater progress in making pottery was made in the Western than in the Eastern Hemisphere during prehistoric times.

The wheel was unknown in both hemispheres, and, True, in the Western Hemisphere here

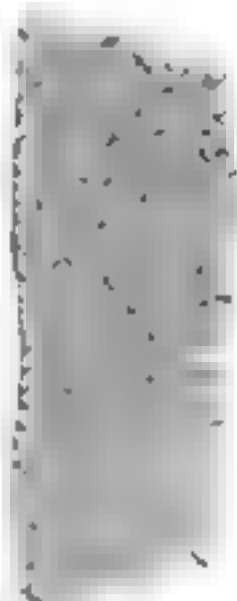


Fig. 112.

சென்னை, 15 சூன் (ஐ.வி.என்) ஸ்டீல் இண்டஸ்ட்ரீஸ் லிமிடெட் (ஐ.ஐ.எல்) தனது 2017-18 நிதியாண்டின் மூன்றாம் காலாண்டு நிதி அறிக்கையை வெளியிட்டுள்ளது. இதில், ஐ.ஐ.எல் 2017-18 மூன்றாம் காலாண்டு நிதியாண்டு நிதி வருமானம் ரூ. 1,000.00 கோடி, இது 2016-17 மூன்றாம் காலாண்டு நிதியாண்டு நிதி வருமானம் ரூ. 1,000.00 கோடிக்கு ஒத்திருக்கிறது. ஐ.ஐ.எல் 2017-18 மூன்றாம் காலாண்டு நிதியாண்டு நிதி வருமானம் ரூ. 1,000.00 கோடி, இது 2016-17 மூன்றாம் காலாண்டு நிதியாண்டு நிதி வருமானம் ரூ. 1,000.00 கோடிக்கு ஒத்திருக்கிறது.

• Internal practice, and the perfected res

by penitence man.

he knew nothing and had everything yet to learn, it is sufficiently wonderful that he should have invented the bow and arrow as a projectile machine for his weapons; but it becomes doubly and trebly improbable that he should have made duplicate and independent inventions thereof in the different hemispheres. If we are to suppose this, why should we be restricted to a separate invention for each hemisphere, and why may we not suppose that he made a separate invention for each country or each distant tribe within the hemisphere? Yet we are met with the astonishing but, nevertheless, true proposition that throughout the entire world the bow and arrow existed in the early times mentioned, and was substantially the same machine, made in the same way, and serving the same purpose.

CONCLUSION.

The argument in this paper on the migration of arts or symbols, and with them of peoples in prehistoric times, is not intended to be exhaustive. At best it is only suggestive.

There is no direct evidence available by which the migration of symbols, arts, or peoples in prehistoric times can be proved, because the events are beyond the pale of history. Therefore we are, everybody is, driven to the secondary evidence of the similarity of conditions and products, and we can only subject these to our reason and at last determine the truth from the probabilities. In proportion as the probabilities of migration increase, it more nearly becomes a demonstrated fact. It appears to the author that the probabilities of the migration of the Swastika to America from the Old World is infinitely greater than that it was an independent invention.

The Swastika is found in America in such widely separated places, among such different civilizations, as much separated by time as by space, that if we have to depend on the theory of separate inventions to explain its introduction into America we must also depend upon the same theory for its introduction into the widely separated parts of America. The Swastika of the ancient mound builders of Ohio and Tennessee is similar in every respect, except material, to that of the modern Navajo and Pueblo Indian. Yet the Swastikas of Mississippi and Tennessee belong to the oldest civilization we know in America, while the Navajo and Pueblo Swastikas were made by men still living. A consideration of the conditions bring out these two curious facts: (1) That the Swastika had an existence in America prior to any historic knowledge we have of communication between the two hemispheres; but (2) we find it continued in America and used at the present day, while the knowledge of it has long since died out in Europe.

The author is not unaware of the new theories concerning the parallelism of human development by which it is contended that absolute uniformity of man's thoughts and actions, aims and methods, is produced when he is in the same degree of development, no matter in what country or in what epoch he lives. This theory has been pushed

until it has been said, nothing but geographical environment seems to modify the monotonous sameness of man's creations. The author does not accept this theory, yet he does not here controvert it. It may be true to a certain extent, but it surely has its limitations, and it is only applicable under special conditions. As a general proposition, it might apply to races and peoples but not to individuals. If it builds on the hereditary human instincts, it does not take into account the will, energy, and reasoning powers of man. Most of all, it leaves out the egoism of man and his selfish desire for power, improvement, and happiness, and all their effects, through the individual, on human progress. In the author's opinion the progress of peoples through consecutive stages of civilization is entirely compatible with his belief that knowledge of specific objects, the uses of material things, the performance of certain rites, the playing of certain games, the possession of certain myths and traditions, and the carrying on of certain industries, passed from one country to another by migration of their peoples, or by contact or communication between them; and that the knowledge, by separate peoples, of the same things, within reasonable bounds of similarity of action and purpose, and with corresponding difficulty of performance, may well be treated as evidence of such migration, contact, or communication. Sir John Lubbock expresses the author's belief when he says,¹ "There can be no doubt but that man originally crept over the earth's surface, little by little, year by year, just, for instance, as the weeds of Europe are now gradually but surely creeping over the surface of Australia." The word migration has been used by the author in any sense that permitted the people, or any number thereof, to pass from one country to another country, or from one section of a country to another section of the same country, by any means or in any numbers as they pleased or could.

The theory (in opposition to the foregoing) is growing in the United States that any similarity of culture between the two hemispheres is held to be proof of migration of peoples. It appears to the author that these schools both run to excess in propagating their respective theories, and that the true condition of affairs lies midway between them. That is to say, there was certain communication between the two hemispheres, as indicated by the similarities in culture and industry, the objects of which could scarcely have been the result of independent invention; while there are too many dissimilar arts, habits, customs, and modes of life belonging to one hemisphere only, not common to both, to permit us to say there was continuous communication between them. These dissimilarities were inventions of each hemisphere independent of the other.

An illustration of the migration to America is the culture of Greece. We know that Greek art and architecture enter into and form an important part of the culture of Americans of the present day; yet

¹"*Prehistoric Man*," p. 501.

the people of America are not Greek, nor do they possess any considerable share of Greek culture or civilization. They have none of the blood of the Greeks, nor their physical traits, nor their manners, habits, customs, dress, religion, nor, indeed, anything except their sculpture and architecture. Now, there was undoubtedly communication between the two countries in so far as pertains to art and architecture; but it is equally true that there has been no migration of the other elements of civilization mentioned.

The same thing may be true with regard to the migrations of prehistoric civilization. There may have been communication between the countries by which such objects as the polished stone hatchet, the bow and arrow, the leaf shaped implement, clipped arrow- and spear-heads, scrapers, spindle-whorls, the arts of pottery making, of weaving, of drilling and sawing stone, etc., passed from one to the other, and the same of the Swastika; yet these may all have been brought over in sporadic and isolated cases, importing simply the germ of their knowledge, leaving the industry to be independently worked out on this side. Certain manifestations of culture, dissimilar to those of the Old World, are found in America; we have the rude notched ax, the grooved ax, steamed scraper, perforator, mortar and pestle, pipes, tubes, the ceremonial objects which are found here in such infinite varieties of shape and form, the metate, the painted pottery, etc., all of which belong to the American Indian civilization, but have no prototype in the prehistoric Old World. These things were never brought over by migration or otherwise. They are indigenous to America.

Objects common to both hemispheres exist in such numbers, of such infinite detail and difficulty of manufacture, that the probabilities of their migration or passage from one country to another is infinitely greater than that they were the result of independent invention. These common objects are not restricted to isolated cases. They are great in number and extensive in area. They have been the common tools and utensils such as might have belonged to every man, and no reason is known why they might not have been used by, and so represent, the millions of prehistoric individuals in either hemisphere. This great number of correspondences between the two hemispheres, and their similarity as to means and results is good evidence of migration, contact, or communication between the peoples; while the extent to which the common industries were carried in the two continents, their delicacy and difficulty of execution, completes the proof and forces conviction.

It is not to be understood in the few foregoing illustrations that the number is thereby exhausted, or that all have been noted which are within the knowledge of the author. These have been cited as illustrative of the proposition and indicating possibilities of the argument. If a completed argument in favor of prehistoric communication should be prepared, it would present many other illustrations. These could be found, not only among the objects of industry, utensils, etc., but in the modes of manufacture and of use which, owing to their number and the extent of territory which they cover, and the difficulty of accomplishment, would add force to the argument.

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